

**CORRESPONDENCE**

**1940**

100 to publishing information regarding sales transactions, in both artist and publisher involved. If it cannot be ascertained after a reasonable search whether an artist or publisher is living, it can be assumed that the information he published 60 years after the date of sale.

[1940?]

SOUTH END  
SHELBOURNE  
VERMONT

Dear Mrs. Halpert.

I wonder if it would be possible to send up to you the <sup>primitive</sup> painting & the two chiselled reliefs I listed and which was reproduced in color? I guess you will know the one I mean? I would like very much to see how it would fit in my hall here and if it is not already sold I'd like to try it. Then

or to publishing information regarding sales transactions, collectors are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information he published 60 years after the date of sale.

Others have not come as  
yet.

Thank you and waiting  
to hear from you.

Sincerely -

Mrs. D. W. Brastick

[1940?]

SOUTH END  
SHELBURNE  
VERMONT

Dear Mrs. Halpert.

I am sending to-day  
two paintings of my great father  
& great grandmother and  
wondered if you could have  
them packed in the crocks,  
or what ever should be done  
to them as you will see they  
are in poor shape.

Should they be cleaned? I  
will leave that to you and  
don't do it unless you think  
it's necessary? would you please  
send them back up here to

102  
to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

see as soon as they are  
dry is best?  
Thank you.  
Yours truly,  
Mrs. D. W. Bostwick

[1940]

# Catholic War Veterans, Inc.

NEW YORK COUNTY CHAPTER



OFFICE OF THE COUNTY COMMANDER  
2565 BROADWAY  
NEW YORK, N. Y.

Academy  
2-7240

Dear Friend:

Enclosed herewith you will find official receipt for your contribution to our "Iron Lung Fund" campaign.

May I assure you that all of our officers, members and friends are deeply grateful for your generosity.

Please give our worker your check payable to: Catholic War Veterans, N.Y. Chapter, for which I also express my personal thanks and hope some day to have the pleasure of shaking your hand.

Sincerely and gratefully yours,

*Walter J. Kelly*  
Walter J. Kelly,  
County Commander

or to publishing information regarding sales transactions, purchasers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or dealer is living, it can be assumed that the information y be published 60 years after the date of sale.

1884  
Mrs. Edith Halpert,

The Downtown Gallery,  
New York City.

My dear Mrs. Halpert:-

While wandering through the Cincinnati Museum of Art, I  
came upon the original painting of "The Old Violin" by Harnett.

Then, I went down to the library to trace it down and  
located the article in the May 1, 1939 Art Digest.

This interested me, for about three years ago I was  
called in by a friend to look at a print of Harnett's "The Old  
Violin". I did not know until about two weeks ago what it was  
or the interesting bits of history as given by Art Digest.

Inasmuch as the article in Art Digest appears to give  
you as an authority on Harnett, I am writing to ask you for a  
more detailed story of his paintings and the present whereabouts  
of them.

The people who had this print at the time I ran into it,  
of course, don't know anything about it. They are under the im-  
pression that it is an oil painting, but since I have now seen  
the original, I know it is not although it looks like one to  
people who are not versed. I had forgotten all about it until  
I ran into the original in Cincinnati.

You may also be able to give me some information as to  
the popularity of those prints in Harnett's days.

Very truly yours,

40 North 11th street,  
Richmond, Indiana

*Martin R. Kuehn*  
Martin R. Kuehn

[1940]

Dear Mrs. Halpert.

I don't like to bother you as you were so prompt in payment after my visit. The checks received were satisfactory as to full payment for work mentioned - at the time I mentioned that I hemmed down & didn't bring my - few notes & had - on the work. I find that although I mentioned your bed now I didn't have it listed - price  $20\frac{1}{2}$

The two checks of - 10 & 12 dollars - I believe is for 12 - front of Hare - & 10  $\frac{1}{2}$  for Salene - if that is so - then the \$10 for Mr. Hare bathroom is to be paid - or, perhaps ~~the~~ - you feel you shouldn't pay for salene - I don't know because I forgot to clear that up.

I assure you I have no more rabbits to pull out of my sleeve - as it's just bad bookkeeping - any ~~way~~ <sup>matter</sup> that you feel ~~this~~ can be cleaned up. is satisfactory to me - that is you may dispose of this matter <sup>any</sup> ~~way~~ you wish. J. Delapps <sup>Regd. Office</sup> -

[1940]

NFW

113 West 13th Street  
New York City

Hawthorne Co.  
86 W. 12, NYC

Enclosed please find  
a check for sixty-nine dollars  
(\$69.00) for Remodelers bill.

Four dollars has been  
deducted because we were  
obliged to employ a carpenter  
to weather strip kitchen and  
Dwelling windows and to  
fix the bathroom door so  
that it would close.

Sincerely

Nancy T. Webster

THE BALTIMORE MUSEUM OF ART  
WYMAN PARK · BALTIMORE, MARYLAND

January 2nd, 1940.

Mrs. Edith Halpert,  
Downtown Gallery,  
113 West 13th Street,  
New York City.

My dear Mrs. Halpert:-

Mr. Cheek has asked me to write to you to thank you for acceding to our request for the loan of a Stuart Davis painting for our next show to open on January 12th. It is to be called "Modern Painting 'Lams' and How They Grew".

For the "L'Art Populaire" section we wanted to ask if you would lend us a folk painting, something akin to ~~dom~~amier Rousseau and John Kane. We feel that it is important to include one, and naturally turn to you for it.

If you can let us have one, please send us a photograph of it, with name and measurements, as soon as you can for the catalogue.

We ~~will~~ will let you know within the next few days when our van will call for them. It will be some day within the week.

With many thanks to you for your kind cooperation,  
I remain,

Very sincerely,

Adelyn D. Breeskin

Adelyn D. Breeskin,  
Curator

for publishing information regarding sales transactions.  
Archives are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
will be published 60 years after the date of sale.

January 2, 1940

Mrs. John D. Rockefeller, Jr.  
740 Park Avenue  
New York, N. Y.

Dear Mrs. Rockefeller:

Sometime ago you mentioned that you would like to see the original painting by John Quidor entitled "Rip Van Winkle". This picture was discussed in connection with the Pontico Hills Historical Program.

Will you also let me know when you would like to have the Harriet sent to you on approval. We are arranging a one-man show of Harriet's works in Chicago, but the paintings are not to go for two or three weeks and I shall be glad to send the one example or more to your apartment whenever you desire.

The catalogue has been completely approved by Messrs. Norton, Goodwin and Cogar and I was very much pleased with their apparent enthusiasm. I managed to complete checking all the inscriptions and found a signature on the back of the Eben Davis painting. We removed practically every painting from the wall and each item was carefully examined to make sure that every bit of available information would be incorporated in the catalogue.

Mr. Goodwin gave me the impression of real enthusiasm as he suggested increasing the number of pages and using more expensive stock for the cover. The color will be green, as you selected. There are a few more finishing touches which I can handle at this point with the cooperation of Mrs. Geiger. I did want to get back for the holidays.

I hope you had a very pleasant New Year's and will continue looking so well.

Sincerely yours,

egh;vs

C O P Y

VERNON PRESS, INC.

January, 2, 1940

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13 Street  
New York, N. Y.

Dear Mrs. Halpert:

We are pleased to submit a revised estimate on WILLIAMSBURG  
CATALOGUE.

Our original estimate as of May 25, 1939 -

3000 Copies - 48 pp with Blue "Imperial"	2.1
Cover.....	3.0
Charge for Glued on Cover.....	4.2
38 Halftone Cuts @ \$3.50 per cut.....	14.0
Total	<u>\$505.00</u>

Our NEW Estimate:

3000 Copies - 56 pp with cover (Strathmore Bottle Green) (Taking in consideration increase in cost of stock, since May)	\$587.00
38 Halftone cuts - Larger in size than originally estimated @ \$4.00 each	152.00
4 Color Process Strip - In on Front of Cover - Printed on 120# Litho Coated One side	35.00
Panelling of Cover - Cut and Type Space and pasting of Reproduction	20.00
Total... <u>\$794.00</u>	

This Catalogue will be Saddle stitched inside and Glued-  
on Cover.

5000 Catalogues - 56 pp and Cover as above -  
Cuts included \$1005.00

Trusting that the above will meet with your approval,  
we are

(signed)

Very truly yours,  
VERNON PRESS, INC.  
David Lucom

or to publishing information regarding sales transactions,  
authors are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
y be published 60 years after the date of sale.

ADDISON GALLERY OF AMERICAN ART  
PHILLIPS ACADEMY • ANDOVER, MASSACHUSETTS

January 5, 1940

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
113 West 16th Street  
New York, New York

Dear Mrs. Halpert:

I had a talk today with Jack Levine about the picture of his which was presented by the New York World's Fair to the Addison Gallery, and he tells me that an exchange we can arrange with you will be satisfactory to him. As the World's Fair people have already given their permission, I am writing to see if we could go over a group of LeVines together and choose one which our Committee might approve for the collection. I have known Levine's work for a number of years and have always liked especially his drawings and sketches or some of his larger pictures, and if you have some of these in New York, I will glad to look them over so sometime later this month.

By mistake, Levine's picture was returned from New York to Levine in Boston, and I have requested airmail Levine to collect the picture and forward it to you, express service. Will you kindly acknowledge its receipt when it arrives?

Very sincerely,

*Carl H. hung*

Curator

or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 3, 1940

Dear Mildred:

On December 10th, the day after I wrote you, I communicated with the Parke-Bernet Galleries. Mr. Hogan, the Vice-President, called here and went over the photographs, the possible figures, etc. and finally took the entire collection of reproductions with him in order to discuss the matter with his staff.

The enclosed letter, received here during my absence, gives you all the information. This is self-explanatory. In view of the fact that I waived the commission arrangement and any other remuneration, the commission to you was reduced to 10%. The other charges seem high but in order to create sufficient interest, to bring high prices, I agreed with the Parke-Bernet Galleries that it is important to advertise the sale and publish a well-illustrated catalogue - all in the most elaborate manner. The success of the Sullivan Sale as a whole was largely due to the well-planned publicity, letter-writing, advertising, etc.

The fact that the Galleries are willing to devote two evenings to the sale indicates a good gross is expected to pay for the overhead and work involved at 10%. The Galleries are entirely reliable, as I have checked carefully with various dealers, collectors, etc.

If you were to dispose of your collection in sections, there is the possibility that the fine items would bring better prices, but you can almost be certain that the lesser items would bring so little that it will pull down the sum-total far below the net receipts of a sale. This seems to be the experience of the trade.

May I suggest that you think the matter over very carefully before making a final decision and that you be prepared for the worst and hope for the best. All subsequent sales this season have been bringing relatively high prices and everyone feels that this is the best period in many years for an auction. The interest aroused by the Sullivan Sale will be capitalized by you, as no other modern sale will be held at these Galleries in the interim.

January 4, 1940

Miss Adelyn Breeskin  
Baltimore Museum of Art  
Wyman Park, Baltimore, Maryland

Dear Miss Breeskin:

I am enclosing a photograph of the "Peaceable Kingdom" painted by Edward Hicks. The size is 20-7/8 x 16 5/8".

This painting belonged originally to Susan C. Parry who inherited it from her mother, Sara B. Hicks Parry (1816-1895). Sara was the fourth daughter of Edward Hicks and was married to James Harrar, a farmer living near Horsham, Bucks County, Pennsylvania. This history has been confirmed through reference to the history of Bucks County by Davis.

Edward Hicks was born at Attleboro, Bucks County, Pennsylvania, April 4, 1780 and died in Newtown, Pennsylvania, August 23rd, 1849. A resume of his life appears in the catalogue of the Museum of Modern Art, "American Folk Art", published in 1932, under Catalogue #21.

The "Peaceable Kingdom", based on Isaiah 11th Chapter, "the wolf also shall dwell with the lion and the lamb", was the favorite subject of Hicks. There are a number of versions extant with examples owned by the Museum of Modern Art, Worcester Art Museum, Phillips Memorial Gallery, the collection of Mrs. John D. Rockefeller, Jr. in Williamsburg, Virginia, the Doylestown Museum, Pennsylvania, at the Friends' Home in Newtown, Pennsylvania, and several important private collections. We have two other versions in our own collection.

We can consider this particular example among the finest in the group. It has never been offered for sale before. The price is \$2600 and the insurance valuation \$1800.

It was shown in the exhibition of "Masters of Popular Painting"

Adelyn Breeskin

January 4, 1940

at the Museum of Modern Art in May 1938, and was circuited with that group. A reproduction appears in the Museum catalogues.

Sincerely yours,

P. S.

As the photograph was taken by Charles Sheeler, I should very much like to have it returned to us.

egh:vs  
encl.-1

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 4, 1940

Mr. B. W. Norton  
Colonial Williamsburg, Inc.  
Williamsburg, Virginia

Dear Mr. Norton:

I am enclosing the revised estimate for the catalogue - as you suggested.

The new catalogue includes 56 pages with the Strathmore Cover, as selected, 38 cuts, the color reproduction on the cover and the two panels, as recommended by your printer. I also requested the price on 5000, so that you may have an opportunity of comparing costs in relation to the estimated selling price.

Meanwhile all the copy has been turned over to the printer for setup. These will be in galleys.

We can reduce the number of pages to 52 and return to the original cover, if you so decide.

I look forward to your visit in New York.

Sincerely yours,

egh:vs  
encl.-1

January 4, 1940

Mr. Nelson Rockefeller  
30 Rockefeller Plaza  
New York, N. Y.

Dear Mr. Rockefeller:

You will no doubt be pleased to learn that two of the Venezuela watercolors by Kainey Bennett have been purchased by the Metropolitan Museum. They are: #11 "Caracas Country Club -- 1st Tee" and #24 "Caripito Village".

According to the rules and regulations of the Museum, no picture owned by the institution may be loaned to art galleries. Exceptions have been made. As we had originally agreed that all 36 pictures should be shown simultaneously, I am naturally eager to have these two watercolors. As a trustee of the Museum, a request from you will unquestionably be effective. If you feel, as I do, that the two pictures should be included, would you care to send a note to the Museum?

Meanwhile, we are getting all set for the show. Since you will no doubt want your twenty-four watercolors framed, shall we attend to it now, so that they may be properly shown in the exhibition? I have an estimate of simple gumwood frames, which are always most suitable, at an average price of \$4.00. For publicity purposes, it will also be necessary to have some photographs. Do you wish to have us take care of these? Three or four negatives should be sufficient, since "Life" is having the color reproductions.

Has Mr. Wheeler of the Museum of Modern Art communicated with you regarding the reproductions? We had a very long conversation about the matter and Mr. Wheeler thought that the figures I gave you could not be bettered by him. He

Mr. Nelson Rockefeller

January 4, 1940

also mentioned that color reproductions made in Mexico would involve a greater expenditure than originally estimated. Don't you think that under the circumstances it would be a much more advisable arrangement to have original paintings made by several artists? I have a scheme whereby three of the outstanding Americans in the older group could produce the entire collection for you at a relatively reasonable price, giving you a minimum of 75 original watercolors and gouaches of great value both esthetically and financially - together with 150 silk screen replicas which are far more valuable than machine reproduction of any type.

When you get a chance, I should like very much to discuss this subject with you. I have samples of the artists' work and samples of the silk screen process, together with figures, etc.

May I hear from you?

Sincerely yours,

egh:vs

AIR MAIL

January 4, 1940

Mr. K. E. Slaughter, Secretary, Committee on Fine Arts  
Golden Gate International Exposition  
Treasure Island on San Francisco Bay  
San Francisco, California

Dear Mr. Slaughter:

Will you please let me know when we may expect the return of the paintings we consigned to the Golden Gate International Exposition. I understand that the exhibition closed some months ago and wonder why there has been so great a delay in returning canvases to us.

Needless to say, the artists are losing opportunities for sale through the long delay. We should be most grateful for your immediate attention in the matter. Will you please write by return mail indicating when the pictures have been or are being shipped.

Is there any way of checking on one canvas which was sent to the Exposition at the request of Gilbert Khode? I am referring to Raymond Breinin "Green Paper" called for by the Columbia Storage Company in January 1939.

Sincerely yours,

egh:vs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# Goodman-Walker

Fine Arts

NELSON GOODMAN

SIX HUNDRED SEVEN  
BOYLSTON STREET  
Boston Massachusetts

Jan. 4, 1940

Mrs. E. G. Halpert  
The Downtown Gallery,  
113 West 13th St.,  
New York City

Dear Mrs. Halpert:-

I would have written you sooner concerning the things I brought back from New York had it not been for some delay owing to the holidays.

One of my customers is interested in a group of your things. Would you be willing to make a special net price of \$725. for the following group of things?

371 375 - Marin - Landscape, 1918 , 7  
150 700 Dickinson - Still Life with Gourds VR  
100 100 Pascin - Salambo, Tunisie 245  
100 150 Pascin - Girl in Arm Chair M-38

If you can meet this price, I think I can sell all these things. Of course it would be possible to try to get a little more, but then there would be the danger of spoiling the whole prospect of a sale.

My customer would want to pay for some of this out of future income. He would pay something at once and I could probably send you \$275. within a week; the rest would come in during following months and most of it would probably be cleaned up by the end of April. Earlier payment is not improbable.

I hope the price and terms will be satisfactory to you. I should like to keep the pictures a little longer as I may be able to show them to one or two other prospective customers.

With best wishes for 1940,

Very truly yours,

*Nelson Goodman*  
GOODMAN-WALKER, Inc.

**UNIVERSITY OF LOUISVILLE**  
**LOUISVILLE, KENTUCKY**

DEPARTMENT OF FINE ARTS

January 4, 1940

Dear Mrs. Helpert.

I want to thank you for your lovely Christmas card. It was one of the nicest Christmas gifts one could receive. With my best greetings for the New Year, I remain,

Very cordially yours,

Horner Hawkins

THE BALTIMORE MUSEUM OF ART  
WYMAN PARK · BALTIMORE, MARYLAND

January 5th, 1940.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert,  
c/o Downtown Gallery,  
113 West 13th Street,  
New York City.

My dear Mrs. Halpert:-

The "Peaceable Kingdom" is just perfect for our exhibition. We are delighted with it, and shall feature it in the show. Thank you for your informative letter regarding it, as well as for your prompt attention to our request.

I hope that you may possibly be able to come down to see the exhibition. We think it the most important that we have put on, to date.

With all best greetings and our heartiest thanks,

As ever sincerely,

*Adelyn D. Breeskin*

Adelyn D. Breeskin,  
Curator

P. S. - I shall see that the photograph is returned to you shortly.

January 5, 1940

Mr. Staart Henry, Director  
Berkshire Museum  
Pittsfield, Massachusetts

Dear Mr. Henry:

In our collection of American Folk Art, we have an exceedingly fine crayon drawing which I think will interest you.

The photograph is enclosed. The inscription at the bottom reads: "Young Ladies Institute. Pittsfield, Mass." Both the conception and execution are extraordinarily modern in spirit and suggest - in the architectural details - the work of Charles Sheeler.

In view of the local character of the subject, I thought you would be particularly interested in this picture. The price is \$200.00.

Sincerely yours,

P. S. The photograph is much too dark as compared with the picture which has delightful variations in grey and fascinating texture in the trees.

egh:vs  
encl.-1

C O P Y

VOGUE

January 5, 1940

Dear Edith:

I enclose with this a copy of the painting which you want reproduced. As I understand it, you would like us to print a thousand copies of it, I presume on a pretty good stock, certainly a better stock than this issue of Vogue. We have a good substantial, glossy stock that would give us a considerably better reproduction than this.

When these have been printed, is it your wish to have us clip the picture to the edges and send them to Williamsburg? My idea is that in Richmond, which is a center of printing and publishing, you would find a printer who would paste them on to a sunken-in panel. This would give you a very chic effect of a picture with a mat. I suppose you would plan to set up a little type on the mats, such as the type indicated on the enclosed reproduction. You might even care to have a line about Colonial Williamsburg being the possessor of this painting. Do drop me a line about this soon.

I would undertake to do the pressing in the panels, but we do not do this kind of work. I could, however, have it done for you by some New York house, but I think you would find a printer in Richmond who would do it cheaper, and probably better.

If you decide on the printing of a thousand copies, you will, I suppose, return the electrotypes to me.

I enclose proofs showing the other pictures and article, in case you ever wish to order them.

Yours ever,

(signed) Frank Crowninshield

Miss Edith Halpert  
Downtown Gallery  
113 West 13 St.  
New York City

FC;ek:vs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 6, 1940

Mrs. Sydney Bernheim  
480 Park Avenue  
New York, N. Y.

Dear Mrs. Bernheim:

I am sending you the birds and I have instructed the boy to pick up the painting on glass which you decided to return.

The beacket situation would furnish excellent material for Mack Sennett, If you can spare a pie - a good, juicy one - I could furnish the keystone cup and the face for the pie!

I have finally given up and am making arrangements with a less temperamental carpenter whose filing system for measurements and instructions is not an old-fashioned waste basket.

I just received a note from Dorothy Varian who has completed the sketch for your approval. She is coming to town on Monday and would very much like to call either Monday afternoon or Tuesday morning in order to show you the picture in daylight when the background color of your wall is more positive in tone than during the evening. If you can make it Monday afternoon, I should like to come up in the evening with the other things I have tentatively selected for you.

My best regards to you and Mr. Bernheim.

Sincerely yours,

egh:vs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information established 60 years after the date of sale.

January 6, 1940

Mr. B. W. Norton  
Colonial Williamsburg, Inc.  
Williamsburg, Virginia

Dear Mr. Norton:

I am enclosing Mr. Crowninshield's letter to me regarding the color reproduction for Williamsburg.

Do you wish to communicate with him directly regarding this matter? You can get the figures from the Richmond printer, as suggested by Mr. Crowninshield, or I shall be glad to get an estimate from our printer, if you prefer. Meanwhile, the electros are being delivered to Conde Nast Publications.

Sincerely yours,

egh:vs

Encl.-1

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 6, 1940

Mr. Paul H. Harris  
The Des Moines Association of Fine Arts  
Des Moines, Iowa

Dear Mr. Harris:

Will you please advise what arrangements you have made regarding packing and shipping the Walters' Exhibition which you are planning to hold at the Des Moines Association from February 4 to 23.- and when these will be called for?

Now that you have had estimates, I should also like to know exactly how many ceramic sculptures and how many pottery objects you can use, so that I may start assembling the show and can send you an itemized list for insurance and cataloguing.

Sincerely yours,

eng:vs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Z. GOLDFAINS  
1133 BROADWAY  
NEW YORK, N.Y.  
—  
CHELSEA 2-2367

January 6, 1940

American Folk Art Gallery,  
113 West 13th Street  
New York City

Re.: Exhibition 20 Swedish Painters.

Gentlemen:

As General Commissioner for the Swedish Exhibition of 20 Swedish painters, which has been held a few months ago at the Douthitt Gallery and at John Wanamaker's here and in Philadelphia, I beg to inform you that the collection contains now 125 paintings of modern art, representing Swedish landscapes, tempera, water colors etc., which are painted by the most well known painters of Sweden.

Before sending back the paintings, I should like to hear from you whether you might be interested in buying some of them, or perhaps to take same in consignment for selling purposes.

I should appreciate very much if you kindly let me know if my proposition could interest you and in the affirmative case, I will gladly take the opportunity to discuss the matter personally with you.

Awaiting your favorable news, I am,

Very truly yours,  
Z. GOLDFAINS  
Genl. Commissioner:

ZG:SH

January 6, 1940

Mr. Nelson Goodman  
Goodman-Walker, Inc.  
607 Boylston Street  
Boston, Massachusetts

Dear Mr. Goodman:

As I am eager to cooperate with you, I will accept your offer of \$725.00 for the four items listed below, although I have to take a loss myself, since the Marin and one of the Pascins do not belong to me.

#17 Marin	"Landscape, 1918"	\$575.00
M-38 Pascin	"Girl in Armchair"	\$150.00 100
UR Dickinson	"Still Life with Gouras"	\$200.00 150
#295 Pascin	"Salambo"	\$100.00

Of course, if you can get at least \$50.00 more for me, I should appreciate it, as I have marked all the items at their minimum figure. However, I will leave the matter to you and will accept the part-payment arrangement ending in April.

You may hold the other pictures a little longer, if you have serious prospects.

Sincerely yours,

eghs:vs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 6, 1940

Mr. Joseph Downs  
Metropolitan Museum  
81st Street & Fifth Avenue  
New York, N. Y.

Dear Mr. Downs:

The Mrs. John D. Rockefeller, Jr. Collection of American Folk Art in Williamsburg, Virginia, is being catalogued by me.

There are five items with which I am not very familiar and I am very eager to make my information as correct as possible. They are pieces of pottery and two band boxes. May I have my secretary call on you with photographs of these five objects to get a correct description? One of the pottery items is slip ware and the other two are said to be by Solomon Bell. Before I incorporate this information in the catalogue, I want to make certain that it is correct.

May I hear from you?

Sincerely yours,

egh:vs

"THE PAINTER LOOKS AT MUSIC"

January 7 to February 1 1941

The D.G. gallery has aptly chosen a highly diverting exhibition to start the New Year entitled "The Painter Looks at Music". In this exhibition, all the contemporary artists association with the gallery are represented, as well as William M. Harnett the 19th century painter whose fame was recently revived. Several important, appropriate examples selected from the comprehensive collection of the American Folk Art Gallery have been added to bring even greater variety to the display.

The artist, in each case, has used either a musical instrument or a musician as a feature in his composition. The idea for this theme was conceived some months ago, giving those artists who had no pictures in the specified category an opportunity to prepare a special canvas for the occasion. As the title "The Painter Looks at Music" suggests, only the visual element was considered. There was no attempt to associate music with painting in an interpretive sense. The approach was entirely a plastic one.

While an enthusiastic response to music has been common among painters, the musicians response to plastic arts has been far less so. In recent years, however, a closer liaison has occurred and the two professions find mutual interest in their chosen forms of expression, so vital to our cultural life.

With the exception of landscape, every ~~music~~ subject matter is included - still life, interiors, portraits, figure compositions and genre - painted in oil, gouache, watercolor, and tempera. The variety of material is particularly fascinating. In a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE PAINTER LOOKS AT MUSIC" #2

theme exhibition such as this, one can more readily observe the highly individual styles of the artists represented. Given the same common denominator, there are no two pictures which reflect a similar selection of material, a similar approach, nor similar technical execution. The emphasis differs in each case, and the group furnishes a delightful cross-section of American expression - from the unsophisticated imagination of ~~Shawnee~~ Lucy Douglas' "Royal Psalmist", painted in 1810 to the sophisticated imagination of Sheeler's version of music in our own machine age.

Two sculptures are also included in the show - an early weathervane in iron, and the most recent carving by William Steig. To lend a realistic musical note to the collection, several rare musical instruments have been borrowed for the exhibition.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CABLE ADDRESS  
"GOIE"

SAN FRANCISCO BAY EXPOSITION, A CALIFORNIA NON PROFIT CORPORATION

SPONSOR FOR

# GOLDEN GATE INTERNATIONAL EXPOSITION

A PAGEANT OF THE PACIFIC

FIVE EIGHTY-FIVE BUSH STREET - TELEPHONE GARFIELD 6900

SAN FRANCISCO, CALIFORNIA, U. S. A.

January 8th, 1940

Mrs. Edith Walpert  
The Downtown Gallery  
115 W. 57th St.  
New York, N.Y.

Dear Mrs. Walpert:

Your letter of January 4th received and  
Miss Hazel Evans of the Decorative Arts Division is writing  
you in regard to the canvas "Green Paper" by Raymond Tremlin.

Paintings which you lent to "Exposition  
American" show are being returned to New York to Mrs. Budworth  
and son. These will arrive in New York January 30th. Delays  
in shipment was caused by the waterfront strike here and am  
sorry if this has inconvenienced you.

Thanking you for your co-operation,

Sincerely yours,

*K. E. Slaughter*  
K. E. Slaughter  
Secretary, I.G.C. Arts Comm.

AIR MAIL (1000000)

1939 February 18th to December 2nd 1939

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE METROPOLITAN MUSEUM OF ART  
NEW YORK

CABLE ADDRESS  
METMUSART

DEPARTMENT OF THE AMERICAN WING

January 8, 1940

Dear Miss Halpert,

I would be glad to give you what help I can with the band boxes and pottery which you are cataloguing. Why not mail the photographs of the pieces to me and after looking over them I will return them to you promptly with any comments I may have upon the pieces?

Very sincerely yours,

*Joseph Downs*

Joseph Downs  
Curator

Miss Edith G. Halpert,  
American Folk Art Gallery,  
113 West 14th Street,  
New York City.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BERKSHIRE MUSEUM

FOUNDED BY ZERIAS CRANE 1863

PITTSFIELD, MASSACHUSETTS

January 9, 1940

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York, New York

Dear Mrs. Halpert:

Thank you very much for calling to my attention the crayon drawing "Young Ladies Institute, Pittsfield, Massachusetts". It seems to be a very interesting conception. I am sorry to say that we are unable to consider the purchase of this work. My only suggestion would be that a collector in this vicinity, and I frankly do not know who he or she would be, might be interested in purchasing this picture for the Museum.

Very truly yours,

*Stuart C. Henry*  
Stuart C. Henry, Director.

January 9, 1940

Mr. James L. Cogar  
Colonial Williamsburg, Inc.,  
Williamsburg, Virginia

Dear Mr. Cogar:

As I advised you during my Williamsburg visit, I am very eager to have two pictures for the photographer. These are "Portrait of George Washington" (oil) and "Plantation Scene" (watercolor).

As all cuts have been made, it is important for us to send these two photographs through to the engraver within the next few days. In shipping, it is not necessary to include the frames, but the packing should be most carefully done, as both pictures are valuable.

May I call your attention to the fact that the list has not been received for the carvings and painting shipped to us before Christmas. Many of the objects were badly damaged, but I am not in a position to know whether this was caused in transit or whether the objects had been damaged previously. I communicated with Miss Robinson immediately upon receipt of the shipment to advise her of the breakage for the report to the insurance company - but she did not have the list either. As soon as I receive this record, I shall give you a complete report by number.

The printer advised me that 400-500 words will fill the introduction page sufficiently. You asked me to give this information to you.

The galleys are beginning to come in from the printer and the catalogue should be ready very soon. I hope

Mr. James L. Geiger

January 9, 1940

to get word from Mr. Norton about the final decision in connection with the additional pages, more expensive cover stock and the paneling of the colored reproduction and title.

My very best regards.

Sincerely yours,

P. S.  
I am sending two corrected sheets for Mrs. Geiger who has the complete catalogue with the exception of the sculpture. I believe you were having an expert check on the metals in the weathervanes, so that the catalogue data may be absolutely correct.

egh:vs  
Anols.2

Copy to Miss Robinson

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 9, 1940

Mr. Z. Goldfains  
1153 Broadway  
New York, N. Y.

Dear Mr. Goldfains:

The American Folk Art Gallery concentrates entirely on paintings and sculpture by Early American artists dating from 1750 to 1850.

Thus it would not be feasible for us to handle any of the contemporary Swedish work.

Sincerely yours,

egh:vs

# Goodman-Walker

INC.

Fine Arts

NELSON GOODMAN

SIX HUNDRED SEVEN  
BOYLSTON STREET  
Boston Massachusetts  
Jan. 9, 1940

Mrs. E.G. Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:-

Thank you for your letter of January 6th. I am pleased that you are able to accept our offer, and I am enclosing a check for the first payment of \$275 as proposed.

I should like to find, for one of my customers, a somewhat better Sheeler than either of those I brought back from New York. It need not be large, but ought to be a more interesting example of the artist's work. Only a water-color, drawing, or a very small oil sketch would be suitable. Have you any suggestions?

Very truly yours,

*Nelson Goodman*  
GOODMAN-WALKER, Inc.

Enc.  
G/s

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 9, 1940

Mrs. Paul Lamb  
2555 Coventry Road  
Shaker Heights, Ohio

Dear Mildred:

The Parke-Bernet Galleries have telephoned me twice inquiring about your decision.

As they have numerous requests for sales, they cannot hold the date open very much longer. As a matter of fact, I believe they have had to postpone the date one week. Unless they hear within the next two days, the entire sale will have to be indefinitely postponed and another modern sale substituted. I do not think that they are taking a high-handed attitude, since I know that there are hundreds of people offering sales to them. Thus I wish that you would make up your mind one way or the other promptly and let me hear from you.

My best regards.

Sincerely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 9, 1940

Mr. Joseph Downs, Curator  
Department of the American Wing  
The Metropolitan Museum of Art  
Fifth Avenue & 81st Street  
New York, N. Y.

Dear Mr. Downs:

I am enclosing the five photographs referred to in my previous letter, and am most grateful to you for your offer of cooperation.

Sincerely yours,

egh:vs  
Enclos.-5



# displays PETERS SIGNS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Jan. 9 1940

Miss Edith Gregor Halpert  
The Downtown Gallery  
New York City.

Dear Miss Halpert:

We are enclosing a rough sketch herewith including sizes which you wished. The box will be a very practical one and it will be lettered in a combination of black on a silver field.

Price including erection \$22.00.

Thanking you for this opportunity to figure on your work we are

Very truly

PETERS SIGNS

per



pp  
k

b  
four

VANDERBILT UNIVERSITY  
OFFICE OF THE TREASURER  
NASHVILLE, TENNESSEE

January 9, 1940

113 West 13th Street Corporation  
113 West 13th Street  
New York, New York

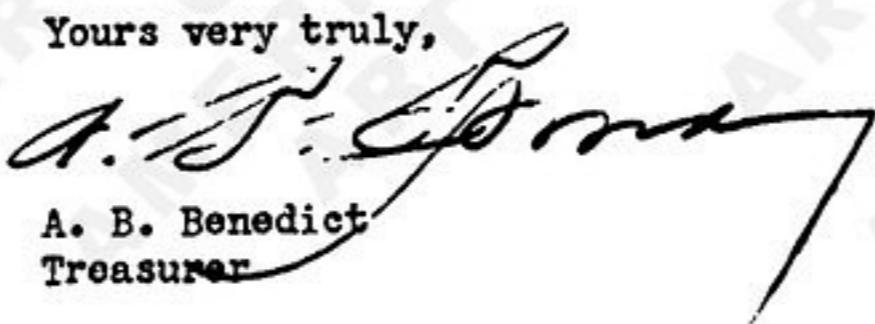
Gentlemen:

We again address you in connection with your mortgage note held by this company in the sum of \$9,700.00 which has been past due since January 19, 1933.

We have other need for the funds invested in this mortgage, and we will thank you to arrange for a repayment of our loan.

Will you be good enough to give this matter your consideration, and advise us in the premises?

Yours very truly,



A. B. Benedict  
Treasurer

ABB:rte

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AMERICAN  
FOLK ART GALLERY  
EDITH GREGOR HALPERT - DIRECTOR

113 WEST 13TH STREET  
WATKINS 9-1535

NEW YORK, January 11, 1940

As agreed on November 26, 1939, all merchandise owned by the American Folk Art Gallery, Inc., and all cash held in deposit by the Chase National Bank for said corporation will be divided as follows:

The merchandise listed in the attached records made on November 26, 1939, is now the personal property of the two directors, Wolger Cahill and Edith G. Walpert, with all items enumerated and listed in the name of each. This property transfer represents full payment of the sums listed as due to the directors in the balance sheet prepared for the American Folk Art Gallery on August 31, 1939; namely - \$3,699.32 due to Wolger Cahill, and \$4,940.63 due Edith G. Walpert.

The sum of \$1000. has been divided into two equal parts, with a check for \$500. made payable to Wolger Cahill, and a check for \$500. made payable to Edith G. Walpert. The cash balance is to remain in a joint fund, to be held against any accumulated debts for taxes, overhead, legal fees, accountants fees, or any other just claims presented within a year of this date. At the expiration of the given time, the remaining sum will be equally divided between Wolger Cahill and Edith G. Walpert.

The Corporation stock of 50 shares in the name of Wolger Cahill will be sold to Edith G. Walpert for the sum of \$1.00.

It is further agreed that with the exception of the items removed by Wolger Cahill on November 26th, 1939, and previously (list

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.

4), all the merchandise sold to him by the Corporation (List B) will remain on consignment with Edith G. Walpert. Such merchandise will be priced by Holger Cahill for sale at a specified figure, subject to a commission of 33 1/3% on all sales effected, and subject to other conditions agreed upon in the consignment receipt.

Should, at any time, Holger Cahill desire to dispose of any of the items listed in a on List A, he hereby agrees to give Edith G. Walpert the first option to sell these items, before offering them elsewhere.

Accepted \_\_\_\_\_

Accepted \_\_\_\_\_

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Jan. 11, 1940

Dear Mrs. Holpert:

I just received  
the form letter about  
the Art program relating  
to Finnish Relief -

Please select for my  
contribution any  
picture (outside the Venezuelan  
series, of course) you  
think might do well  
in the auction -

The things from  
St. Paul come back - I'll  
forward a number to you  
soon -

Yours  
Roma Bemis



# Colonial Williamsburg

INCORPORATED

Williamsburg, Virginia

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 11, 1940

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

The two pictures, Portrait of George Washington and Plantation Scene, were shipped to you by express on Tuesday, January 9. We hope that you have received them by this time.

We are listing below the articles which were shipped to you before Christmas:

<u>Number</u>	<u>Article</u>	<u>Value</u>
100.13	Girl Holding Flower and Basket	\$173.00
700.14	Rooster--Weathervane	68.10
700.16	Farmer	30.00
700.33	Bird	65.00
700.38	Head said to be Admiral Dewey	16.00
700.39	Head of a Sailor	12.00
700.42	Hand with Ring	7.50
700.45	Pipe Figure-Man	7.50
700.49	Stork	58.00
700.52	Bird with Wings Spread	3.00

These were sent by express and insured for \$450.00.

Our records show that the Girl Holding Flower and Basket was badly warped and the Bird with Wings Spread was broken. The other articles were all right.

We have had the metals in the weathervanes checked, but not the dimensions of the items you listed. Mr. Bright will do this the first of next week and we will send the list to you immediately.

The Genius of America Trampling on the British Colors is still in New York so you can check the inscription there.

Very truly yours,

*Dorothy M. Geiger*

Dorothy M. Geiger  
Secretary to Mr. Cogar

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale

January 11, 1940

Mr. Samuel Cooper  
145 West 45 Street  
New York, N. Y.

Dear Mr. Cooper:

Mr. Cahill and I had a conference on November 26th, 1939, and decided to make payment of the balances due us by the American Folk Art Gallery. In accordance with this decision, we are distributing the cash and inventory on hand, and you are hereby authorized to make proper entries on our books to reflect the transfer to us individually and jointly of the following:

List #1	5 pages of selected inventory items to E.G. Halpert at cost	\$3411.25
List #2	6 pages of selected inventory items to W.H. Cahill at cost	3489.75
Lists #3-4.3	3 pages of undivided inventory items to be owned jointly by EGHalpert and WHCahill	<u>1693.50</u>
Total to be applied against our note.		\$8594.50

The lists are enclosed, with inventory numbers, titles, and prices.

Sincerely yours,

President

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DES MOINES ASSOCIATION OF FINE ARTS  
DES MOINES, IOWA

January 11, 1940

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

Your letter of January 6th has arrived and we are notifying the Hayes concern to proceed with the collection and shipping of the objects which you are willing to let us have for our exhibition from February 4 - 23 inclusive.

Confirming our understandings, we shall be prepared to pay shipping and insurance costs. Otherwise, there is no fee or charge which you expect us to pay.

Having neither seen a list of the New York exhibition nor otherwise received information regarding what is available, we remain in the position of being dependent upon your knowledge of the sizes and numbers appropriate for our show. The gallery is forty feet by twenty and has about one hundred and ten running feet of wall space for use. Previous letters spoke of about ten figures and double the number of plates and bowls. It seems to us that the more sculptured figures in the total, the better.

If you will send us the price list and list of objects we shall proceed with arrangements for insurance.

Sincerely yours,  
*Paul S. Hause*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. JOHN W. GARRETT  
EVERGREEN HOUSE  
446 NORTH CHARLES STREET  
BALTIMORE, MARYLAND

January 11, 1940

Miss Halpert  
Downtown Gallery  
113 W. 13th Street  
New York City

Dear Miss Halpert:

The Walters Art Gallery in Baltimore has sent some wax preparation to Mrs. Garrett presumably for her Rooster Weathervanes. Will you let me know how this is to be used and how often it should be applied.

Very sincerely

*Frances Slingluff*  
Frances Slingluff

Secretary



# Colonial Williamsburg

INCORPORATED

Williamsburg, Virginia

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 12, 1940

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

Many thanks for your letters of January 4th and January 6th. Immediately on receipt of the former I wrote Mr. Chorley in some detail concerning the new estimates and gave him a full report on progress that has been made with the catalogue. I also told him about reprints of the pictures published in the December 15th issue of *Vogue*.

In view of these suggestions which Mr. Crowninshield has given us in his letter of January 5th why not let him go ahead and make up sample proofs on such paper as he and his associates think would be suitable. I now plan to be in New York the week of January 22nd and if the Conde Nast Press have time to make these samples before then, you and I could get together and discuss next moves from that point on. My own feeling is that since Mr. Crowninshield and his associates have been so generous to us we ought to let them handle these reprints if it is decided that we shall try them as a by-product of the *Vogue* article.

With kindest regards,

Sincerely yours,

*B. W. Norton*  
B. W. Norton

January 13, 1940

Miss Alice F. Roullier  
Chairman, Exhibition Committee  
The Arts Club of Chicago  
400 North Michigan Avenue  
Chicago, Illinois

Dear Miss Roullier:

In my previous correspondence with Mrs. Goodspeed we discussed an earlier date and I made tentative arrangements with Dr. Heil of San Francisco for a Harnett Exhibition in March. However, I shall suggest to change his schedule, as we promised the show in Chicago first.

Seventeen of the Harnett paintings have been sold. They are in the collections of Wadsworth Atheneum, Phillips Memorial Gallery, Smith College Museum, Detroit Institute of Art, the Boston Museum of Fine Arts, the Metropolitan Museum, the Museum of Modern Art, and a number of important private collections, including Messrs. Nelson Rockefeller, Conger Goodyear, Alfred Barr, Robert Tannahill, C. M. Ayer and others. I do not know whether you intend to borrow from museums and private collectors or whether you prefer to have only the pictures which we have for sale. When we arranged the one-man show at the Society of Arts and Crafts in Detroit, we sent a group of paintings belonging to us and a complete set of matted photographs with descriptive material representing the pictures sold. We have in our present collection about twenty pictures in a variety of sizes, ranging from 6 x 9" to 32 x 26".

If you will let me know just how many pictures you can use and whether you will plan to borrow canvases from the names listed, I shall send you all the data giving titles, sizes and prices, as well as insurance valuations.

Sincerely yours,

egh:vs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 13, 1940

Mrs. J. C. Brady  
Far Hills  
New Jersey

Dear Mrs. Brady:

As I promised, the card listing the information on the Mourning Picture you purchased, is enclosed.

May I suggest that you have this tacked to the picture?

Just as soon as the Williamsburg catalogues are published, I shall see that a copy is sent to you. You will find complete information regarding painting on velvet - methods used, by whom, etc.

I hope that you will come in again. I enjoyed your visit very much and shall be glad to show you some of our other material when you come in.

Sincerely yours,

egh:ws  
encl.-1

January 13, 1940

Mr. Homer Saint-Gaudens, Director  
Carnegie Institute  
Pittsburgh, Pennsylvania

Dear Mr. Saint-Gaudens:

As always, we shall be glad to cooperate with you in your forthcoming exhibition "Survey of American Painting.

If you will let me know a week or two before your visit to New York, I shall assemble as many new pictures as I can. In any event, you will see a selection of the best work we have by the following artists: Cikovsky, Goldthwaite, Karfiol, Kuniyoshi, Levine, Julian Levy, Schmidt, Sheeler, Spencer, Varian and any of the younger artists you may wish to include.

I look forward to your visit.

Sincerely yours,

egh:vs

Room 5600  
30 ROCKEFELLER PLAZA  
NEW YORK

[encl. 1-13-40]

**COPY.** for Mrs. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 13, 1940

Dear Mrs. Geiger:

Just before Christmas, Mrs. Halpert telephoned me to say that the Folk Art which had been shipped to her on consignment from Mrs. Rockefeller's collection at Williamsburg, had been received and that some of the pieces were in bad condition. I was so deluged with Christmas at the time that I did not even take time to report it to you. I have just listed the pieces which were to have been sent to her, with her comments on the way they were received:

700.14	Rooster	\$68.10	
700.16	Farmer	50.00	
700.35	Bird	65.00	Beak broken
700.38	Ad. Dewey	16.00	piece of hat broken
700.39	Sailor	12.00	
700.42	Hand	7.50	
700.45	Pipe figure	7.50	umbrella broken
700.49	stork	58.00	
700.52	bird	5.00	one leg missing (I had marked this "broken" on my list)
100.15	Girl with basket	\$173.00	received with painting scratched, frame smashed, nails sticking out (picture and frame badly warped before shipping)

Was this shipment insured, and if so will you kindly see whether any of those damages had been recorded before shipment? I am sending a copy of this letter to Mrs. Halpert, and I think she will send you a fuller report on the damages. After I have heard from you I shall speak to Mrs. Rockefeller about it, and see if she wants to try to collect. Sorry to bother you with this.

With best wishes,

Sincerely,

Mrs. Dorothy M. Geiger  
Colonial Williamsburg Incorporated  
Williamsburg, Virginia

January 13, 1940

Mr. Nelson Goodman  
Goodman-Walker, Inc.,  
607 Boylston Street  
Boston, Massachusetts

Dear Mr. Goodman:

We received your check for \$275.00 and thank you for it.

All the Sheeler watercolors and temperas have been sold and he has no small oil sketches. The only suggestion I have is the recent drawing called "Rocks at Steichen's" which is marked at \$350.00 and which cannot be sold for less. We can, of course, allow a commission to you, but the price cannot be reduced. His other drawings, larger in size, range from \$600 - \$750.

Sincerely yours,

egh:vs

Rockefeller

Room 5600  
30 Rockefeller Plaza  
New York

January 13, 1940

Dear Mrs. Halpert:

I enclose a copy of my letter to Mrs. Geiger. I'm sorry I have been so long in taking care of this. I have noted on my own list that you suggest giving the stork, No. 700.49 to a grandchild, and that the farmer, No. 700.16 belongs with the pheasant weather vane at Bassett. I shall take these things up with Mrs. R. after I have heard from Mrs. Geiger and when I go over the matter of insurance with her.

Sorry to hear that you are not feeling well. Your cold seems to be dragging on for a long time.

Sincerely,

*Eleanor B. Nielsen*

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

**SANTA BARBARA MUSEUM OF ART**  
STATE STREET AT ANAPAMU  
SANTA BARBARA, CALIFORNIA

DONALD I. BEAR, DIRECTOR

January 13, 1940

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:-

Was pleased to receive your note and learn that you are polishing up the folk Art for my benefit. Don't polish it too hard - you might rub a period or two off.

I should like very much to see your current show, "The Painter Looks at Music." The list was interesting.

I will be in New York at February, and will call at the Gallery. Am looking forward to seeing you at that time.

Sincerely,

*Donald Bear*  
Director.

Mrs. John C. Halpert, Director,  
The Downtown Gallery,  
43 East 51st Street,  
New York City, N. Y.

January 13, 1940

Mr. George Coffing Warner  
Winter Park  
Florida

Dear Mr. Warner:

I was informed that one of your clients wishes to dispose of an Early American Collection.

In our Folk Art Gallery we have assembled a number of important collections of American paintings and sculpture of the late 18th and early 19th centuries for museums and prominent private individuals. We have occasionally purchased furniture, rugs and quilts of the same period for these clients.

Is there a possibility of obtaining from you a list or descriptive material relating to the collection you have on hand, so that I may know which of our clients would be interested? I can then advise you also how much of the material I can use.

May I hear from you?

Sincerely yours,

egh:vs

LIST OF COLLECTIONS OF PURELY CONNECTICUT ITEMS

1. 2 Block front pieces in cherry
2. Chairs in Flemish, Carver, Slat back, Bannister back, Middle back with Spanish foot, Windsor, Chippendale, Hepplewhite, Sheraton, Early Empire.
3. Chests -- dating from 1692 -- pine, oak, carved, decorated.
4. Highboys -- Bonnet top, square top, carved, Queen Ann Pigeon toed, Webb footed, duck footed and claw and ball.
5. Tables, Oak, Pine, Cherry and Mahogany. Tavern Type Butterfly, Pie Crust, Dish top, drop leaf -- etc. All periods.
6. Sideboards, Hepplewhite, Sheraton, Empire.
7. Lombard, William and Mary, Queen Ann, Pennsylvania Savery type.
8. Mirrors -- Queen Ann, Chippendale, Georgian, Federal, Hepplewhite, Courting, Sheraton, Empire.
9. Blanket Coverlets -- in all colors and combinations of colors.
10. Pieced and Appliqued Bed quilts.
11. Homespun linen sheets.
12. Homespun woolen blankets.
13. Embroideries -- crewel work, collars, cuffs, sleeves, shawls.
14. Black lace Shawls. Also Chinese silk shawls, Paisley.
15. Sewing materials.
16. Ribbons.
17. Fowter.
18. Glass -- Blown, Pressed, Early Colonial.
19. China.
- ✓ 20. Portraits -- some very fine, some crude-children
21. Books.
22. Many other miscellaneous items.
23. Desks, slant top--straight front, Inlaid, Pine, Maple, Curly Maple, Cherry, Mahogany, Tambour, Swell front, Bracket feet, Bandy foot, Claw and ball, Sheraton with 2 sunbursts etc.
24. Newspapers, Almanacs, Magazines.
25. Bureaus -- Pine, Maple, Cherry, Mahogany, Sheraton, Swell front, Hepplewhite, Empire.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# THE ARTS CLUB OF CHICAGO

400 NORTH MICHIGAN AVENUE

January 15, 1940

TELEPHONE SUPERIOR 7272  
CABLE ADDRESS "ARTCLUB"

Mrs. Edith Halpert  
The Downtown Gallery  
113 West 13th Street  
New York, N. Y.

Dear Mrs. Halpert:

We hope very much you will be able to arrange the Hartnett exhibition with us for March.

The twenty (20) pictures which you have will be sufficient with possibly two or three loans from museums. We would like especially one rather large picture, and if you know of a loan that is large we would like to have that. Will you therefore suggest two or three loans not too far away from us and would you ask them for us?

We might suggest Detroit Institute, the Metropolitan Museum and the Museum of Modern Art, New York?

Awaiting therefore further definite word from you,  
we are

Sincerely yours,

*Alice F. Roullier*  
Chairman, Exhibition Committee

AJR:IJ

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 15, 1940.

Mrs. Edith G. Halpert,  
Downtown Gallery,  
113 West 13th Street,  
New York.

Dear Mrs. Halpert:

I saw "Dog Bites Flea" and the new "Porpoise"  
the other day at your Gallery; also the little light  
colored terra cotta Duck with its bill in its feathers,  
all made by Carl Walters.

Since I saw the second pair of Pigeons that  
he made, I have been rather dissatisfied with mine, which  
are so dark that the color hardly counts. If there is  
some possibility of an exchange ~~for~~ of the Pigeons, for  
one of the above, I might consider it. I bought the  
Pigeons really to help out Walters when he needed to  
make some sales, and this would be in the nature of the  
same thing, only I would get more satisfaction out of  
it than at present, as I think the three above are all  
fine pieces.

The trouble is that there are countless animal  
and little figure pottery pieces around, some of them  
not bad, but with prices startlingly different.

Sincerely yours,

Philip Goodwin.

THE METROPOLITAN MUSEUM OF ART  
NEW YORK

CABLE ADDRESS  
METMUSART

DEPARTMENT OF THE AMERICAN WING

January 15, 1940

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert,

I have looked at the photographs of the objects which you sent me with great interest but I am afraid I cannot be very definite about any of them. The glazed pottery and the paper covered painted box are probably European in my judgment. As for the wooden hat box, I have only seen one other of similar character, particularly in the arrangement of the cover, and I consider the one I examined European also. The figure of the rooster is more nearly like American pottery than the other pieces, but I could easily see why you are puzzled by it among other things as it is not very close to the Connecticut and Pennsylvania figures. I do not see any possible chance of calling them either Bell pottery or Bennington in the case of the cat and goose.

Regretting I cannot offer you more constructive suggestions, I am

Very sincerely yours,

*Joseph Downs*

Joseph Downs  
Curator

Mrs. Edith G. Halpert,  
American Folk Art Gallery,  
113 West 13th Street,  
New York City.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 17, 1940

Mr. Philip Goodwin  
32 East 57th Street  
New York, N. Y.

Dear Mr. Goodwin:

We shall be very glad to take the Walters' pigeons as credit against any of the other ceramic animals you may prefer.

The one-man show of his work is being sent out shortly. While we are retaining a number of the sculptures here, you may consider it advisable to come in while the entire group may be seen.

Sincerely yours,

egh:vs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# Postal Telegraph



THIS IS A FULL RATE TELEGRAM. CABLE,  
GRAM OR PARADEUM UNLESS OTHERWISE  
INDICATED BY SYMBOL IN THE PREAMBLE  
OR IN THE ADDRESS OF THE MESSAGE.  
SYMBOLS DENOTING SERVICE SELECTED  
ARE OUTLINED IN THE COMPANY'S TARIFPS  
ON HAND AT EACH OFFICE AND ON FILE WITH  
REGULATORY AUTHORITIES.

FORM 16

N16 9-<sup>TD</sup> DESMOINES IOWA 920A JAN 19 1940

THE DOWNTOWN GALLERY

113 WEST 13 ST

\$4000 DOLLARS INSURANCE PLACED ON WALTERS OBJECT-KINDLY PROCEEDE  
PAUL S HARRIS

1133A



# Colonial Williamsburg

INCORPORATED

Williamsburg, Virginia

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 20, 1940

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

I have gone over very carefully the copy of the catalog which you left for me. There are several matters which I should like to bring to your attention. Number 18, Mother and Child, is hanging in the Williamsburg Inn at the present time. It is our understanding that it was purchased specifically for the Inn and, therefore, should not be included in the catalog.

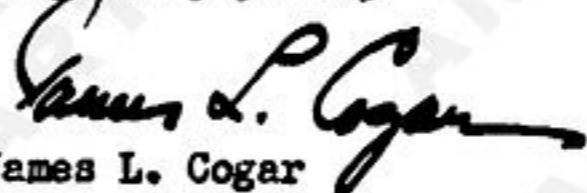
Number 103 you have called Jacob and Rebecca. Our records show that it is called Isaac and Rebecca at the Well. We checked it with the Bible and found that a trusted servant was sent to woo Rebecca by proxy for Isaac, and it was he who met her at the well. Jacob was her son. Could the title of the picture be Rebecca or Rebecca at the Well?

When Mrs. Rockefeller and Miss Robinson were down here in November, it was decided to send Number 142, The Peaceable Kingdom, to Mrs. Rockefeller. This was done before Christmas. Since it is no longer in the collection, it should not be in the catalog.

We have checked the sculpture for materials and dimensions and I am enclosing the list you left with the corrections on it.

As yet, I have not received the material which Miss Robinson promised to send me so have not written the foreword. I shall get to work on it as soon as I receive this material which I hope will be the first of the week.

Very truly yours,

  
James L. Cogar

8.18  
Enc.  
Copy to  
Miss Robinson

January 20, 1940

Mr. H. A. Batten  
N. W. Ayer & Son, Inc.  
Washington Square  
Philadelphia, Pennsylvania

Dear Mr. Batten:

Thank you for your note. I am so sorry that you cannot be here for the opening as I was very eager to acquaint you with the work being shown by this artist and others in conjunction with advertising and publicity.

Incidentally, have you considered artists like Yasuo Kuniyoshi, Julian Levi and Bernard Karfiol for the de Beers ads? I notice you are using some of the other artists of reputation for the series. A number of painters in our group have made paintings and drawings specifically for advertising campaigns of the more creative type. The entire list is enclosed for your consideration.

Sincerely yours,

egh:vs  
encl.-1

January 20, 1940

Mr. Sheldon Coons  
Lord & Thomas, 247 Park Avenue  
New York, N. Y.

Dear Sheldon:

As a voice from the past, I am addressing you in relation to the idea I proposed to you some years ago. Do you recall my suggesting paintings and drawings by the outstanding American artists for use in advertising? In recent years industry has accepted the idea and many of the painters are now producing work in the field.

I am very eager to have you see what our artists are doing. The exhibition for which I sent you a special invitation includes a large series of watercolors painted on commission for the Standard Oil Company of New Jersey at the suggestion of Mr. Nelson Rockefeller. In addition to this young artist, Rainey Bennett, we have, as you know, some of the best-known and most important painters in America many of whom are especially equipped for specific jobs of this type or for illustrating material in connection with advertising.

If you are too busy to get down below the 14th Street line, I shall be very glad to call on you. I look forward to seeing you. Meanwhile, I send you my very best regards and hope that you will come to our cocktail party on Monday.

Sincerely yours,

egh:vs

BARNARD COLLEGE  
COLUMBIA UNIVERSITY  
NEW YORK

DEPARTMENT OF FINE ARTS

Jan. 22, 1940

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
113 West 13<sup>th</sup> St.  
New York City

Dear Mrs. Halpert,

We wish to thank the Downtown gallery, and you particularly, for having been so kind in lending us the pictures for our Barnard exhibition. It was a great pleasure to have them here and I should like to express the appreciation of both the students and the faculty.

Sincerely yours,

Marianna Byram

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 22, 1940

Mr. Stephan Bourgeois  
60 East 94th Street  
New York, N. Y.

Dear Mr. Bourgeois:

The client finally sent me a check  
for your appraisal and I am enclosing  
our check for \$50.00.

Will you be good enough to send me a re-  
ceipted bill to forward to the client.

Sincerely yours,

egh:vs

encl.-1



# Colonial Williamsburg INCORPORATED Williamsburg, Virginia

January 22, 1940

Mrs. Edith G. Halpert  
c/o The Downtown Gallery  
113 W. 13th Street  
New York, New York

Dear Mrs. Halpert:

Attached is our check in the amount of \$67.42 covering your statement of expenses in connection with your recent trip to Williamsburg.

We are sorry that this check was not sent to you sooner.

Very truly yours,

COLONIAL WILLIAMSBURG, INC.

By

I. L. Jones, Jr.  
Treasurer

11.32  
Enc.

OFFICE OF THE SECRETARY

CABLE ADDRESS - GUGMEMORA

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

551 FIFTH AVENUE - NEW YORK - N.Y.

January 22, 1940

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert  
The Downtown Gallery  
113 West 13 Street  
New York City

Dear Mrs. Halpert:

We have more than 450 applications from artists this year so all my procedures are bound to be postponed. As I now see it the time when I shall ask for pictures to be shown by applicants can't help but be right smack in the middle of the period you state for Mr. Levi's show. But couldn't you let us have them for a morning or part of a morning without disrupting things too much? I have not yet been able to set a date for the Jury's meeting.

Sincerely yours,

  
Henry Allen Moe

M:s

THE BALTIMORE MUSEUM OF ART  
WYMAN PARK · BALTIMORE, MARYLAND

January 23rd, 1940.

Mrs. Edith Halpert,  
c/o American Folk Art Gallery,  
113 West 13th St.,  
New York City.

My dear Mrs. Halpert:-

On behalf of the Director and the Board of Trustees of the Baltimore Museum of Art, I want to thank you for your generous cooperation in our current Modern Painting Exhibition. The public is showing an unusual amount of interest in this exhibition, and we feel gratified at the general response to it.

Thinking that you might enjoy seeing some of the publicity on the show, we are enclosing one of the clippings from our local papers. Further reviews are appearing in this week's and next week's art periodicals - "The Art Digest", "The Art News", etc. We also enclose the catalogue list.

The real success of this exhibition is partly due to your contribution to it, and we want you to know that we appreciate the fact, and are very grateful to you.

Hoping that we may have the pleasure of welcoming you to the Museum in the near future, I remain,

Very cordially yours,

*Adelyn D Breeskin*

Adelyn D. Breeskin  
Curator

# Goodman-Walker<sup>Inc.</sup>

Fine Arts

NELSON GOODMAN

SIX HUNDRED SEVEN  
BOYLSTON STREET  
Boston Massachusetts

Jan. 23, 1940

The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:-

We received an unexpectedly early partial payment for the pictures we sold for you, and I am therefore pleased to enclose our check for \$250 as a second payment on account, leaving a balance of \$200. We appreciate your cooperation in reducing the price and agreeing to deferred payment, and you may be assured that in this case and others we shall do our best to respond by making payment to you as soon as we receive payment from our customers.

Thank you for your letter about the Sheelers. I will look at the one you mentioned next time I am in New York, if you still have it. In general, however, my customer has not much cared for the more recent Sheeler things.

Very truly yours,

*Nelson Goodman*  
GOODMAN-WALKER, Inc. (J.S.)

Enc.  
G/s



The  
BATTLE CREEK SANITARIUM

BATTLE CREEK, MICHIGAN

OFFICE OF  
JOHN HARVEY KELLOGG, M.D.  
DIRECTOR  
CHAS E STEWART, M.D.  
ASSOCIATE DIRECTOR

January 24, 1940

Miss Edith W. Halpert  
c/o Downtown Gallery  
115 W. 15th St.  
New York City, N.Y.

Dear Miss Halpert:

In looking through the file of "Pop" Hart we find that it has been over a year since we heard from you last. At that time you suggested that we write to the Kegel Galleries, which we did. They advised us that business has been so bad that they had not sold a single "Pop" Hart print, so to speak. We are in no position to make an offer for the work that we possess. We would be glad to sell off the lot and make a good price for them and would appreciate any assistance that you might give us in doing that.

Would you kindly let us hear from you with any suggestions that you may have to offer.

Thanking you in advance, we are

Very truly yours,

BATTLE CREEK SANITARIUM & ENVIRONMENTAL EDUCATION

*Frank L. Strong*  
Collection Department

S/1

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information

**LORD & THOMAS**  
*Advertising*

247 PARK AVENUE, NEW YORK

P

January 24, 1940

*Edith*  
Dear Mrs. Halpert:

I am sorry I could not  
get to your cocktail party.

I am sharing your letter  
with my associate, Fred Farrar, and at his  
early convenience we will discuss the matter.  
I am sure Mr. Farrar will be glad to talk  
to you about your idea after we have considered  
it.

Sincerely,

*Sheeler R Coons*

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13th Street,  
New York City

SRCoons:K

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Colonial Williamsburg

30 ROCKEFELLER PLAZA  
ROCKEFELLER CENTER  
NEW YORK

January 25, 1940

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert,

Here is the dummy which you kindly sent  
for me to show Mr. Chorley today. I will write  
you on my return to Williamsburg confirming the  
directions which I just gave you over the telephone  
as to quantity, prices and other details concerning  
the first edition.

Sincerely yours,

*B. W. Norton*  
B. W. Norton.

Copy to Williamsburg,

... to  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

## Colonial Williamsburg

January 25, 1940

Dear Mr. Norton:

I am sending you, by messenger, the revised dummy reducing the pages to 50 with the prospect of cutting it down to 48 pages as originally planned -- before the conference in Williamsburg with Wessrs. Goodwin, Cogar and yourself -- resulting in a 56 page plan.

The number of cuts has been reduced to 34, although the engraver has already made three others not in use now. The final estimate obtained from the printer this morning after considerable discussion regarding the extra work he has done is given below:

3000 copies - 48 pp with "imperial" cover ('  
80# Ivory dull coated stock)      \$365.00  
book size 6x9"      )

Clued on sail'les stitched cover 42.00

37 cuts including large ~ 4.00 148.00  
3000 catalogues complete..... 1555.00

However, I strongly suggest that we use the colored reproduction tipped in and panalled, as well as the title panalled as recommended by the Richmond printer at the slight additional cost of \$55.00 for the 3000, making a final total of..... \$620.00 and taking advantage of the Conde vast gift of the electros. The catalog will be so much more attractive and salable that the difference will be made up quickly in additional sales. The cost per catalog will be a fraction over 20¢, still allowing a margin of profit, and pleasing Mr. Rockefeller who spent so much time selecting the reproductions. The cover stock will be green, but of the first selection in the less expensive stock.

Please write me immediately confirming the above figures so that we may go ahead, with no further loss of time.

the finished page proofs will be spaced more effectively, of course. The printer has the corrected galleys.

sincerely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 25, 1940

Mr. Nelson Goodman  
Goodman-Walker, Inc.  
607 Boylston Street  
Boston, Massachusetts

Dear Mr. Goodman:

Thank you for your check. It is an unusual experience for us to receive payment in advance of a given date and I am grateful to you for this new experience.

Have you had any luck with the other items still on consignment with you? There is no hurry about returning them but I was just curious.

Sincerely yours,

egh:vs

George Coffing Warner  
27 William Street  
Attorney's Concellor at Law. New York  
Cable Address "Warnergeo" Winter Park Florida  
25 January 1940

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Miss Halpert: Confidential

Yours of the 13th was submitted to my client who has authorized me to give you the list of his collections herewith enclosed. My client is a descendant of several old New England houses, inherited Early American items. Also he has collected them for over fifty years, so his collections are of the most extensive and important. He has always refused to sell his choicest items. Now he yields to the advise of his wife and lawyer and will sell some of them. When you see these collections allow yourself ample time.

In the meantime let me know what further information you wish.

Yours, very truly,

*Warner.*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 26, 1940

Miss Alice F. Houllier  
The Arts Club of Chicago  
400 North Michigan Avenue  
Chicago, Illinois

Dear Miss Houllier:

Under separate cover I am sending you photographs of paintings available for the exhibition. I am enclosing several not in our collection but which may be available and which I think would add to the interest of the show making the representation a more complete one. The owners are listed in the enclosed which has all the necessary data as to size, price, insurance valuation, etc.

Sincerely yours,

egh:vs  
Encls.



# Colonial Williamsburg

INCORPORATED

Williamsburg, Virginia

January 26, 1940

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

This is to confirm the instructions I gave you over the telephone yesterday afternoon after my conference with Mr. Chorley concerning the Ludwell-Paradise catalogue. The dummy which you sent by messenger earlier in the day was returned by mail from the New York office.

Mr. Chorley approves an order for 5,000 copies of the catalogue at an aggregate cost of \$795. Our purchase order for this is enclosed herewith.

From the specifications in your letter of January 25th, we understand that the catalogue will consist of 48 pages with "Imperial" cover and will be printed on 80 pound Ivory dull coated stock. The size of the catalogue is to be 6" x 9". Thirty-four of the thirty-seven cuts already made up will be used. The cover will be glued on and saddle stitched. Your recommendation that the cover include the colored reproduction tipped in and panelled and that the title also be panelled, is approved.

If you find as you go ahead with this work any economies can be effected, we want to take every advantage of them. For the present, please proceed with the printer on this basis. When your introduction is ready for the printer, please send us a copy of the script so that we may go over it here. I think it will be well also for you to include a draft of the bibliography. Mr. Cogar's copy will go forward to you just as soon as it is ready. Also, in order that we may make another complete submission to Mr. Chorley, it is my understanding that you will send us a final finished dummy of the book including all cuts, copy and the cover so that he may visualize it in virtually finished form before the printer actually goes to press.

At some point in this schedule it would be desirable, I think, to send us galley proofs so that Mr. Cogar and Mrs. Geiger may check these in addition to the checking you may give it in reading proof.

In examining the dummy you sent us yesterday, Mr. Chorley made an excellent suggestion concerning the title page that beneath

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

the line you now have stating that the collection is a gift of Mrs. Rockefeller, you add - "to Colonial Williamsburg, Incorporated".

I want to thank you for your assistance on this work while I was in New York this week. I hope that from now on we shall have clear sailing. For record purposes, I am noting that your printer quoted a second edition of 3,000 copies at \$310. without the special tipped in cover and \$365. for the tipped in cover - subject to any changes in costs of paper. Also, that he quoted for a second edition of 5,000 copies \$465. and \$560. respectively subject to the same conditions regarding price of paper.

Sincerely yours,

*B.W. Norton*  
B. W. Norton

66  
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE METROPOLITAN MUSEUM OF ART  
NEW YORK

DEPARTMENT OF PAINTINGS

January 30, 1940

Miss Edith Halpert,  
Downtown Gallery Inc.,  
113 West 13th Street,  
New York, N. Y.

Dear Miss Halpert:

Mr. Wehle has asked me to write the note on our new Harnett for the Bulletin. So I am writing to you to inquire if you can help me in either or both of two ways; by giving me information or clues which will serve to trace the history of the picture and its previous owners; and secondly to ascertain its date which I believe you suggest as about 1885-90.

Can you also refer me to any source material on Harnett which I should peruse?

Very sincerely yours,

*Hermann Williams*

Hermann W. Williams, Jr.,  
Assistant.

HWB:BF

Prior to publishing information regarding sales transaction, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 30, 1940

Miss Elinor Tracey  
9 Rockefeller Plaza  
New York, N. Y.

Dear Miss Tracey:

Some weeks ago I suggested to Miss Socartoff, of Time, an article on the new use of art in America, and have, therefore, had occasion to think about the matter for quite a while.

I recall specifically a visit to one of the large advertising agencies about twelve years ago, suggesting the use of art in advertising. The head of this agency was a very close personal friend, who took advantage of the friendship in greeting my suggestion with loud guffaws. For many years I tried to interest various large organizations but consistently failed.

However, we now know that the idea has not only taken hold in this country, but is entering the American faa class. The Ayer Agency, in Philadelphia, has commissioned artists to paint pictures for the Dole Pineapple advertisements, and has also bought a number of drawings by American artists for their de Beers publicity; Moving Picture companies are using artists for their newspaper advertisements; Department Stores are using well known cartoonists, as well as more serious painters for their window displays. In this gallery, we succeeded in interesting the Standard Oil Company of New Jersey, through Mr. Nelson Rockefeller, to commission Hainey Bennett to paint a series of pictures of Venezuela. Many other industries have been effected by this movement, and we expect great activity in the future.

Page -2-

Miss Tracey

January 30, 1940

What has brought this about is difficult to state specifically. However, I feel personally that the magazines have made the greatest contribution in this direction. When Fortune commissioned artists, through your good offices, to paint pictures for illustrating articles, the idea was officially launched. Considering the character of the magazine, its class, subscription list, the influence was necessarily a broad one, as well as an effective one. Subsequently, such magazines as Esquire, Life, Time, Scribners, Harpers, House and Garden (Sheeler's cover), and others followed suit.

The great popularity given to art through these effective media has encouraged advertising firms and industries to call in the better artists in America for work of various types. I feel very definitely that the first source can be traced directly to Fortune, but it is very difficult to make this specific. On the other hand, I doubt whether any one can point out any actual use of art in this present form prior to 1930 when Fortune came into existence. There were efforts made at that time and earlier, but no results developed.

It would be interesting to do some research in this connection to ascertain whether anything of this type occurred before 1930. Even the Limited Editions Club refused artists as illustrators at that time -- and look at them now.

If I have any other thoughts on the subject, I shall communicate with you.

Sincerely yours,

egh  
ne

January 30, 1940

Vernon Press  
250 West 49th Street  
New York, N. Y.

Gentlemen:

I am enclosing the Purchase Order No. 13156 sent to me by Mr. I. L. Jones, Jr., of the Williamsburg Restoration Inc. Will you hold this as your official order.

The figure of \$795 covers the cost of a first edition of 5000 as indicated in detail in the order. It is further understood that the price of the second edition will be as follows, subject to an increase in the cost of paper, if this increase should occur:

5000 Copies of Same Catalogue.....\$795.

5000 " " " .....\$795.

In the event that the second edition of the catalogue be printed with the plain cover, instead of the special tipped in color reproduction, the price will be as follows:

5000 Copies.....\$310.

5000 " .....\$405.

Will you please send me several samples of the green stock in the price range of the "Imperial Cover", so that I may send a sample to Mr. Norton for approval.

Sincerely yours,

enc.  
egn  
no

C.C. to Mr. B. W. Norton

January 30, 1940

Mr. George Coffing Warner  
Winter Park, Florida

Dear Mr. Warner:

Thank you for your letter.

As it is impossible to obtain a decision from our client merely on a list of items available, I decided that it would be advisable to take a chance on purchasing the collection as a whole, in conjunction with another dealer -- provided that the price is within our range. Between us we can handle the entire collection in the hope of disposing the objects to two or three clients, as no one person is prepared to purchase so big a group at this time.

If you are interested in this proposition, we can both arrange to see the collection at your convenience and discuss further details. May I hear from you.

Sincerely yours,

egh  
ne

January 31, 1940

Mr. Kenneth Chorley  
30 Rockefeller Plaza  
Rockefeller Center  
New York, N. Y.

Dear Mr. Chorley:

During my several trips to Williamsburg, I noticed with deep regret that the pictures, as well as some of the furniture (about which I know considerably less), were being badly effected by the humidity. I also noticed that the few pictures that had been waxed, either on the surface or on back of the canvas, held up comparatively well.

While this is none of my business, I am writing to you merely as a suggestion. If you are interested, I can recommend Mr. Harold Ellsworth, who has recently helped us in some of our work, and who has been associated with a number of important institutions, including Walters Art Gallery in Baltimore, the Metropolitan Museum, etc. He is a physicist and has made a special study of moisture conditions in museums, galleries and other buildings. I am enclosing an article which appeared recently in the Baltimore Sun and marking a paragraph which refers to this particular experience.

If you should desire to communicate with Mr. Ellsworth, I should be very glad to give you his address. At present he is in New York City.

Sincerely yours,

egh  
ne  
enc.

January 31, 1940

Mr. James L. Cogar  
Colonial Williamsburg, Inc.  
Williamsburg, Virginia

Dear Mr. Cogar:

Thank you for your letter of January 20th. I have corrected No. 105 to read "Rebecca at the Well" in accordance with your suggestion.

When Mrs. Rockefeller purchased No. 10, "Mother and Child", she mentioned that she would lend it to the Inn but intended to get it as part of the collection, I recommended that a tag be attached to the frame indicating that the painting was on loan from the Ludwell-Paradise House, to call attention to that exhibition. Furthermore, since the type has been set up and all the numbers have been used, it seems advisable to let this item, as well as No. 142, stand in this present form. Not all the pictures catalogued will be on view at any one time, so that it is not really very important to make these eliminations and create additional expense at the printers.

Mr. Norton asked me to send you corrected galleys. As soon as these come through from the printers, I shall send you a complete set for checking. I am now setting out a complete sculpture list with corrections made by you. I also had a metal expert work here from similar examples to give me additional data. All of which is being incorporated in the listing.

I was very happy to get the final o.k. on the catalogue as many of the introductory chapters were held up awaiting final decision on the number of pages which would increase or decrease the text in each case. I shall send a complete dummy to Mr. Norton when it finally comes through and he will no doubt have you go through it at that time.

I hope that the two paintings sent us for photographing have reached you in good condition. My best regards.

Sincerely yours,

egh  
ne

30 ROCKEFELLER PLAZA  
ROCKEFELLER CENTER  
NEW YORK

February 1, 1940

Mrs. Edith Gregor Halpert  
Downtown Gallery  
113 West 13th Street  
New York, N. Y.

Dear Mrs. Halpert:

In Mr. Chorley's absence from the city I wish to acknowledge your kind letter to him of January 31st. I shall be glad to bring this to his attention when he returns, which, however, will probably not be until sometime the end of the month.

Sincerely yours

*Granville Smith*

Secretary to Mr. Chorley



# Colonial Williamsburg

INCORPORATED

Williamsburg, Virginia

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 1, 1940

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

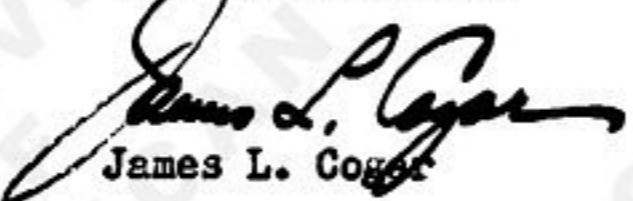
Dear Mrs. Halpert:

Miss Robinson wrote that she was sending me some catalogues including examples of forewords which would be of help to me. As they have never come, I thought it best to write something and send it on to you. If this foreword is not what you had in mind, please do not hesitate to say so as I certainly am not sensitive about having to write it again.

I tried not to duplicate any of the subject matter which you told me you were covering, but merely to make of the introduction a more or less welcoming paragraph with something of Mrs. Rockefeller's connection with the collection.

I also felt that it would be better to have it short since I think a long foreword is apt to be skipped over by the visitors.

Very truly yours,



James L. Cogar

3.13  
Enc.

February 1, 1940

Mr. Hermann L. Williams, Jr.  
The Metropolitan Museum of Art  
New York, N. Y.

Dear Mr. Williams:

The enclosed excerpt from our catalogue of our Harnett show gives biographical data. I am also enclosing a typewritten copy of a newspaper clipping reporting an interview with Harnett who explains his theories about painting, as well as experiences. The latter will give you some interesting material.

In reading the various articles in the clipping book which we acquired some time ago, I came to the conclusion that the "Old Cremona", which is not dated on the canvas, was produced between 1885 and 1887 when Harnett painted several violin pictures, one of which is in the collection of Charles F. Williams, of Cincinnati, Ohio. The Williams' picture was reproduced by Tuchfarber, of Cincinnati, in a chromo-lithograph, of which we have several copies. The Whitney Museum owns one of these as well.

We purchased the picture from the Hughes' collection in Washington. I believe that the late Mr. Hughes bought it directly from the artist as we have a letter written by Harnett to Mr. Hughes shortly before the former's death, referring to various purchases.

For your further information, Harnett is now represented in the following museums - the asterisk indicates the items sold by us to these institutions:

Mr. Williams, Jr.  
Metropolitan Museum of Art

February 1, 1940

Page -2-

Boston Museum of Fine Arts  
The Wadsworth Atheneum  
Springfield Museum of Fine Arts  
Smith College Museum  
Detroit Institute of Arts  
Columbus Gallery of Fine Arts  
" " " " "  
Museum of Modern Art New York  
Phillips Memorial Gallery

\* OLD MODELS  
\* THE FAITHFUL COLT  
EMBLES OF PEACE  
\* DISCARDED TREASURES  
\* AFTER NIGHT'S STUDY  
AFTER THE HUNT  
STILL LIFE  
\* OLD SCRAPS  
\* OLD REMINISCENCES

In addition, there are a number of private collections which represent Harnett -- including Messrs. A. Conger Goodyear; Nelson Kockefiller; Alfred H. Barr, Jr.; C. M. Ayer; Robert H. Tannahill; Henry Schnakenberg; M. Kadison; etcetera.

If there is any other data you wish, please let me know.

Sincerely yours,

egh  
ne  
enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 2, 1940

Dr. Walter Heil, Director  
Howard De Young Museum  
Golden Gate Park  
San Francisco, Calif.

Dear Dr. Heil:

You were very kind to send me a catalogue of the exhibition. I was tremendously impressed with it and hope that it was as great a success as it should have been.

Now that your show has closed, I am writing to make certain that the pictures had been shipped promptly. We are having an one man show for Julian Levi and naturally want to include "Driftwood". Several of the other canvases which you borrowed from us have been promised to the Virginia Museum of Fine Arts, in Richmond. These pictures are being collected shortly, and I sincerely hope that our group will reach budworth in time for transfer to Richmond.

During your visit at the gallery you spoke of the possibility of acquiring one of the two Kuniyoshis. I am very eager to know what decision you made. May I hear from you?

We have made final arrangements with Chicago for the Harnett one man exhibition which will be held there during the month of March. If you are still interested in having this exhibition, we can arrange to have it shipped directly from Chicago to San Francisco. All the other schedules have been cancelled for this season. It may interest you to know that in addition to the recent acquisition of a Harnett by the Boston Museum, the Metropolitan is now also on the list of Harnett owners.

Sincerely yours,

egh  
ne "air mail"

9 ROCKEFELLER PLAZA . . NEW YORK CITY

*Edith G. Halpert*  
ELEANOR TREACY  
*Art Counsel*  
*Fortune*

February 2, 1940

Dear Mrs. Halpert:

*(L. G. H. 1505)*  
Thank you very much for taking the trouble to write so fully about the present feeling toward art and artiste. I know this will be useful to me in the project I am working on. I have also passed it on to Francis Brennan, the Art Editor of Fortune, with the suggestion that it might be a good idea to reproduce some of the Bennett things with a short article on the subject of the change in attitude toward using artists for such assignments. Of course, I don't know whether this could be fitted into their schedules or not, but if it can, I think it would make an interesting piece.

Of course, in all these developments you yourself deserve no small part of the credit. More power to you.

Sincerely yours,

*Eleanor Treacy*

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York, N. Y.

Information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 3, 1940

Mr. Fred L. Strong  
Battle Creek Sanitarium  
Battle Creek, Michigan

Dear Mr. Strong:

Mrs. Halpert is away on a trip at the present time.

However, I am quite sure that she would not be in a position to purchase the "Pop" Hart prints held here on consignment. As Mr. Keppel stated in his reply to you, the print business has been most unsatisfactory and no dealer is now in a position to make any investment for future sale, no matter how advantageous the price may be.

We shall be very glad to send the prints back to you if you so desire.

Sincerely yours,

Secretary

Ethel Hartfield  
ne

February 3, 1940

Mr. Holger Cahill  
115 West 11th Street  
New York, N. Y.

Dear Eddie:

As suggested recently, I am putting down in writing the arrangements made by us on November 20th.

On that date, we mutually agreed that we did not wish to continue the corporation "American Folk Art Gallery, Inc." in its present status. In order to liquidate and reimburse us for such amounts due us by the corporation, we decided upon the following procedure:

The amounts due us as shown on the statement prepared by our accountant, Mr. Cooper, on August 31, 1939 are, H. G. Cahill \$5,699.52; E. G. Halpert \$4,940.63. The corporation has not had sufficient cash to pay these obligations. It has, however, art objects in its inventory which we decided should be divided between us as remuneration at this time rather than wait until these are sold.

To this end we met on November 20, 1939, and selected and agreed upon the folk art stock owned by the corporation which we wished to acquire in payment for the amounts due us on August 31, 1939. It was further agreed by us that after paying all other debts of the corporation, as of November 20, 1939 (which I think should be fully determined by Mr. Cooper) we were to equally divide the cash balance then on hand, after leaving a reserve fund to provide for possible future debts, such as taxes, overhead, accountant's fees, etc.

Mr. Holger Cahill

February 3, 1940

Page -2-

Yesterday I gave you a check for \$500 representing one-half of the sum withdrawn from the cash balance. I have taken \$500 to make the division even. I also gave you a list of items for signature. This list represents the pictures and sculptures you actually withdrew from these premises. The balance of the pictures were divided at the same time, and Dorothy has a record of that division. The latter group representing stock now owned by you, you agreed to leave here on consignment with me on the usual consignment conditions, and I shall issue a consignment receipt to you for the lot, specifying all conditions as agreed between us.

I cannot think of anything further except the surrender of your corporate stock certificate to me for the nominal sum of \$1 and a mutual release of all further obligations by each of us as corporate officers and directors of American Folk Art Inc. after November 26, 1939, to be effected by the signing of this letter by both of us.

Sincerely yours,

egh  
ne

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# Colonial Williamsburg

INCORPORATED

Williamsburg, Virginia

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 3, 1940

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

I have just seen a copy of your letter to Mr. Chorley and am surprised to learn that you feel that the pictures and furniture are badly affected by the humidity.

Mr. Morgan Marshall of the Walters Art Gallery and Mr. Rosen were here last summer and we went over very carefully most of the pictures. It was their opinion at that time that the paintings were in a surprisingly good condition considering the climate in this section, and that it was not necessary to treat them except in a few instances. Mr. Rosen was to repair them as soon as he found time. At the present time, he has our portraits of Sir Walter Raleigh and Lady Throckmorton which were in the worst condition and which we thought imperative to have restored at this time.

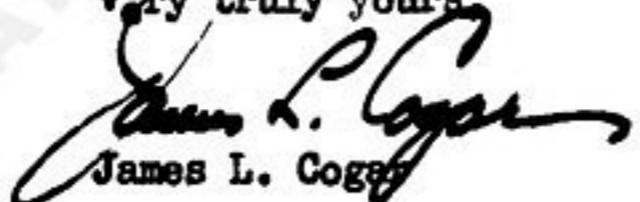
As you know, we did discuss several of the portraits in the folk art collection and, though a few repairs were necessary to them I did not realize that you felt that the pictures as a whole were in a bad condition.

I should also like to know what furniture you have in mind as we have not noticed any serious faults in any of our pieces.

It is, of course, our wish to keep everything in the very best condition and we have tried to do this on all occasions.

Mr. Marshall has promised to send me some wax for the pictures, but it was decided that Mr. Rosen would show us how to use it when he made the repairs to the few pictures which we feel should be restored.

Very truly yours

  
James L. Cogar

February 3, 1940

Mr. Erwin S. Barrie  
Grand Central Art Galleries  
15 Vanderbilt Avenue  
New York, N. Y.

Dear Mr. Barrie:

I am embarrassed to ask you for any favors but know that you are a very good-natured person and I am taking this chance.

Professor J. F. Dewhurst has located a painting, presumably by Waugh. Since I know very little about this artist, I suggested to Katherine Schmidt, a friend of Professor Dewhurst, that the latter take the picture to the Grand Central Art Galleries for check up before making any decision. Would you be good enough to let me know whether it is authentic? I shall be very grateful to you.

I am leaving for a two weeks' trip on Monday, and hope to be more useful in any future combined efforts of the dealers than I have been in connection with the Finnish show. My best regards.

Sincerely yours,

egh  
ne

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 3, 1940

Mr. Henry Allen Moe  
Secretary General  
John Simon Guggenheim Memorial Foundation  
221 Fifth Avenue  
New York City

Dear Mr. Moe:

I am enclosing the two recommendations you requested. As usual, I hope our boys make it.

Sincerely yours,

egh  
ne  
enca.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Nathaniel Kaz has produced an imposing group of sculpture carved directly in wood and a variety of stones. His craftsmanship is surprisingly facile in spite of his youth. The attached biographical notes point out his sculpture career started before the age of 11 when he was awarded a cash prize at the Detroit Institute.

In the field of sculpture there is a much more limited number of creative artists. With financial assistance, I feel that Mr. Kaz will prove a great asset in the field of contemporary sculpture.

Last year (January 17 to February 4, 1939) we arranged an one man show of paintings by Jack Levine at this gallery. No other exhibition held here created as much interest, particularly among the fellow members of the craft. In spite of his youth, Jack Levine has an amazing maturity in workmanship and in his mental processes. He has already contributed some outstanding works of art and has received official recommendation in many museums throughout the country. His work is invited to major exhibitions in the major museums, and is always received with enthusiasm.

I feel strongly that his poverty hampers him and makes it very difficult to carry out his work, as well as any further research. While he is employed by the W.P.A., he has to turn in practically everything he paints to the project, and I am sure that he can do even better work if the pressure were removed.

His work has been exhibited by invitation at the Museum of Modern Art, the Whitney Museum, Chicago Art Institute, Worcester Art Museum, Carnegie Institute, Albright Gallery, Oregon Museum, etc., and he was among the few younger artists invited by Mr. Conger Goodyear for representation in the American Exhibition held at the Musee de Jeu du Paume.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 5, 1940

Mr. F. G. Oestreich  
~~Newhouse Galleries~~  
15 East 57th Street  
New York, N. Y.

Dear Mr. Oestreich:

Thank you for your letter.

If you have a photograph of the landscape by Durand which I purchased, would you be good enough to send it to me for our records?

Please tell Mr. Newhouse that I shall take up the Earl matter on my return from a two weeks' cruise - the client has been out of town.

Sincerely yours,

egh  
ne



# Colonial Williamsburg

INCORPORATED

Williamsburg, Virginia

February 5, 1940

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

I have your letter of February 2nd and the copy of your January 30th letter to the Vernon Press concerning the Ludwell-Paradise catalogue. Needless to say I am terribly sorry that your doctor has ordered you to go away for a rest. I hope that you will get a complete change and be back on the job soon.

In order to do what we can while you are away, I am writing Vernon Press and asking them to send us proofs of such material as they can put in dummy form pending your return. A copy of this letter is enclosed herewith for your information.

Sincerely yours,

*B. W. Norton*  
B. W. Norton

66  
Enc.

...or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# NEWHOUSE GALLERIES

INCORPORATED

FOUNDED 1878

## PAINTINGS

15 EAST 57TH STREET

NEW YORK

CABLE ADDRESS  
"EMAYENGAL"

February 5, 1940

The Downtown Gallery  
113 West 13th Street  
New York, New York

Attention: Mrs Edith Halpert

Dear Mrs. Halpert:

In accordance with your request, we are pleased to enclose a photograph of the Landscape by Durand, and also a photograph of the back of the canvas - which we also thought might be of interest to you.

With regards, we remain,

Sincerely yours,

NEWHOUSE GALLERIES INC.

By:

*M. L. Sturzich*

FGO:ma

... to  
asking information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Lend. Col. Williamsburg, 2-22-40.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 5, 1940

Vernon Press  
250 West 49th Street  
New York City

Gentlemen:

Mrs. Edith Greger Halpert, Director of the Downtown Gallery who has been working with us as you know on the catalogue of Mrs. Rockefeller's Folk Art Collection in the Ludwell-Paradise House, writes that on her doctor's orders she must leave immediately for a rest. She has sent me a copy of her January 30th letter and I am writing to ask that you send us galley proofs or preferably a revised and complete copy of the catalogue as soon as this material is available. We should like to carry forward this work in so far as we can while Mrs. Halpert is away.

Very truly yours,

COLONIAL WILLIAMSBURG, INC.

By B. W. NORTON

B. W. Norton

66

Copy- Mrs. Halpert  
NY  
Mr. Cogar  
Mr. Goodwin (nso)

THE METROPOLITAN MUSEUM OF ART  
NEW YORK

DEPARTMENT OF PAINTINGS

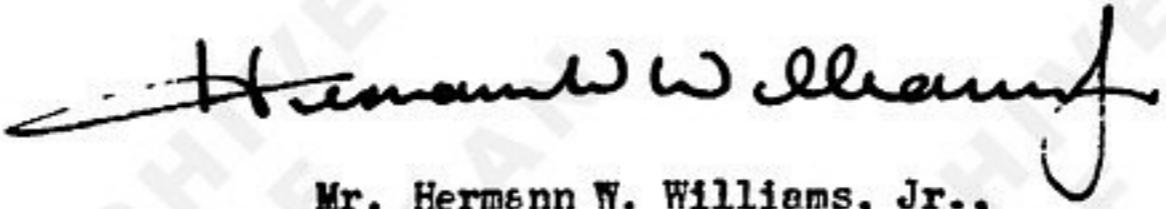
February 5, 1940

Mrs. Edith G. Halpert,  
The Downtown Gallery,  
113 West 15th Street,  
New York, N. Y.

Dear Mrs. Halpert:

It was very kind of you to give me so much information on Harnett. Since I find I am allowed only half a column I shall not be able to use as much as I should like, but shall keep the information in our archives for future use.

Sincerely yours,



Mr. Hermann W. Williams, Jr.,  
Assistant.

HWW:BF

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HARVARD UNIVERSITY  
WILLIAM HAYES FOGG ART MUSEUM  
CAMBRIDGE MASSACHUSETTS

February 9, 1940

My dear Mrs. Halpert:

May I introduce to you the bearer of these lines, Miss Elizabeth Browning, an able student at Harvard and Radcliffe and a member of my Museum Course. She will tell you her own story.

Any courtesy that you may extend to her, I shall very much appreciate.

Believe me to be,

Sincerely yours,



Mrs. Edith Halpert, Director  
Downtown Gallery  
113 East 13th Street  
New York

*Goodman-Walker*  
Fine Arts

NELSON GOODMAN

SIX HUNDRED SEVEN  
BOYLSTON STREET  
Boston Massachusetts

Feb. 9, 1940

Mrs. E.G. Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:-

I trust that you received safely the pictures we returned to you by express. I did not write because I expected to see you in New York early this week. We shipped you on last Saturday the two remaining Marins, the remaining Dickinson, the Pascin "Enfant Prodigue", and the two Sheeler water-colors. The balance of prints and drawings we are retaining a little while longer.

Very truly yours,

*Nelson Goodman*  
GOODMAN-WALKER, Inc.

G/s

THE BALTIMORE MUSEUM OF ART  
WYMAN PARK · BALTIMORE, MARYLAND

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 10, 1940

Mrs. Edith Halpert  
The Downtown Gallery  
113 West 13th Street  
New York, N. Y.

My dear Mrs. Halpert:

The Modern Painting Isms Exhibition will come to a close on Sunday, February 11th after one of the most successful presentations of the season. Over 13,000 people have visited the exhibition during the month and comments from the public and the press have been most favorable.

On behalf of the Board of Trustees of the Museum I wish to express our appreciation of your generosity in lending the Stuart Davis and the charming Edward Hicks paintings from your collection.

A van of the Monumental Storage Company will return the pictures to you on Wednesday, February 14th. I trust they will be received in good order and will appreciate your acknowledging their receipt on the enclosed form.

May I take this opportunity to add a personal word of thanks to you for your kind cooperation.

Yours sincerely,

*Leslie Cheek Jr.*  
Leslie Cheek, Jr.  
Director

George Coffing Warner  
27 William Street  
New York  
Winter Park Florida  
12 February 1940

Miss E. G. Halpert  
Director The Downtown Gallery  
113 West 13 Street  
New York City

Dear Miss Halpert: Confidential.

Your letter of the 30th ult. has been carefully considered.

My client's collection is so extensive that I suggest you make an appointment to see it. Then if you wish to buy the collection or part of it, you could arrange for an inventory which would be necessary to arrive at fair prices.

My client is Mr. Samuel A. Griswold. He resides at 75 South Main Street Branford Connecticut. Telephone in his name. I am sending him a copy of this letter and of your letters the 13th and 30th ult.

Please hold these negotiations and the extent and value of the collection confidential.

Yours, very sincerely,

James,

Prior to publishing information regarding sales transactions researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**ARTHUR EDWIN BYE**  
**RESTORATION OF OLD MASTERS**  
**BYECROFT, HOLICONG, PA.**

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

February 14. 1940

Dear Miss Hatfield,

Replying to yours of the 9<sup>th</sup>. I will be willing to hold the picture until Mrs. Hatfield's return, that is, until Feb. 17<sup>th</sup> or Monday the 19<sup>th</sup> at the latest. But by that latter date kindly let me know by phone or telegram, as I have two other parties asking me to give them at option, and between the two I am certain of a sale.

As I cannot easily send the picture to you under the circumstances, let me report it is 18 x 24 in size. in a mahogany frame (original) with lettering "Peaceable Kingdom" (spelled ~~peace~~ as here given). There is a leopard & other animals with a child, trees etc in the right, and a large group of <sup>in the distance</sup> Quakers, on the left holding a scroll "I bring you glad Tidings. Peace on Earth. Good will to men."

If Mrs. Hatfield (of Saturday) is certain

of buying it. I can send it to her by my son  
who is coming down to Hollesley this week  
& returning Sunday night.

Yours very truly

Arthur Edwin Sage

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CHARGE TO THE ACCOUNT OF [REDACTED]

CLASS OF SERVICE DESIRED	
DOMESTIC	FOREIGN
TELEGRAPH	FULL RATE CABLE
DAY LETTER	DEFERRED CABLE
NIGHT MESSAGE	NIGHT CABLE
NIGHT LETTER	LETTER
SHIP BAGGAGE	BAGGAGE

Print name and address of your agent, office  
group all to one in a single address



RECEIVER'S NUMBER	[REDACTED]
CHECK	[REDACTED]
TIME FILED	[REDACTED]
STANDARD TIME	[REDACTED]

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Form 2 C

February Sixteenth

ARTHUR EDWIN BIE  
BYECROFT  
HOLICONG, PA.

MRS. HALPERT RETURNING SATURDAY IF YOUR SON CAN  
BRING IN HICKS SHE WILL MAKE IMMEDIATE DECISION.

E. HARTFIELD

night letter

R. Bie  
25 West 69<sup>th</sup> St.



# Colonial Williamsburg

INCORPORATED

Williamsburg, Virginia

...or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 19, 1940

Mrs. Edith Gregor Halpert  
Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

Upon my return I found your letter of January 31.

I am sorry to learn that you feel some of our pieces of furniture and some of the pictures are being badly affected by Williamsburg humidity. I very much appreciate your writing me about this because we are always ready to have any constructive suggestions with reference to the care of the priceless possessions of which we are custodians.

I think it would be well if you could send to me at Williamsburg Mr. Harold Ellsworth's address.

Sincerely yours,

Kenneth Chorley

February 19, 1940

*PAUL BART*

Dear Mildred:

For some time I had been negotiating with Marie Harriman Gallery about your collection and, on my return from a trip South, I found a note from Stephen Bowen of the Gallery suggesting that you send on to him photographs of the following items for consideration.

Since you are willing to split up the collection, I would advise you to mail these photographs immediately:

Cezanne	"Esclave de Michel-Ange"
Daumier	"Les Emmigrants"
Degas	"Dancers"
Modigliani	"Portrait of Girl" "La Femme de l'artiste" "Figure of Woman"
Rouault	"Head of Christ"
Toulouse-Lautrec	"Portrait of Girl"

Mr. Bowen will communicate with you directly in the event that he is interested in having the actual items shipped.

I have just returned from a cruise and am feeling very much better than I had for sometime. The art world gets more and more difficult and more hectic as time progresses.

I hope that you will have some success with your pictures.

My best regards,

Sincerely yours,

February 19, 1940

Mrs. Murray Benton, Supervisor of Exhibits  
M. H. De Young Memorial Museum  
Golden Gate Park, San Francisco, California

Dear Mrs. Benton:

May I suggest that you communicate with Miss Alice F. Roullier of the Arts Club of Chicago regarding the cost of transportation of the Harnett Exhibition. As the Arts Club is paying all these expenses on delivery, she will be in an excellent position to give you this information. We are shipping sixteen pictures from the Gallery and I believe that she is obtaining others from museums and private collections.

The insurance valuation for the sixteen pictures is \$11,760 and your insurance broker can give you the premium cost. The Harnett Show will close at the Chicago Arts Club on the 1st of April and will be available at that time, making it possible for you to have the show opening on about the 15th of April or later. Meanwhile, I am enclosing a duplicate copy of the Chicago list which gives titles, sizes and prices. The insurance valuation is based on 80% of the selling price.

Will you please advise me of your decision after you get the information desired.

Sincerely yours,

egh:vs  
encl.-1

February 19, 1940

Mr. William George Constable  
Museum of Fine Arts  
Boston, Mass.

Dear Mr. Constable:

Under separate cover we sent you a catalogue of the Julian Levi Exhibition which opens on February twentieth.

Although Julian Levi is very well known throughout the country and is represented in the Metropolitan Museum, the Whitney Museum, the Pennsylvania Academy of Fine Arts and a number of important private collections, this is his first one-man show in New York.

Levi is one of the rare characters in our modern world. He works quietly and has never gone in for the popular ballyhoo but has concentrated entirely on the development of his painting.

I am very eager to have you see Levi's paintings. In the exhibition he has several magnificent canvases any one of which I think you will consider of sufficient importance to add to the Boston Museum collection.

Won't you come in?

Sincerely yours,

EGH:VS

February 20, 1940

Mr. James L. Cogar  
Colonial Williamsburg, Inc.,  
Williamsburg, Virginia

Dear Mr. Cogar:

On my return from a trip South, I found your letter.

I deeply regret that, with no intention whatsoever, I appeared offensive. My letter to Mr. Chorley was not sent as a criticism but merely as a suggestion for future consideration.

In recent years organizations throughout the country in all geographic locations have realized that climatic conditions cause injury to furniture, metals, paintings, tapestries, fabrics, etc. A great deal of research has been done of late in this connection. On several occasions I have heard Mr. Elsworth's name mentioned as a specialist in the field and, when I met him, I was very much interested in what he had to say regarding objets d'art and their deterioration in public buildings. Therefore- in my enthusiasm - I wrote to Mr. Chorley thinking that at some time he might be interested in having Mr. Elsworth or some other scientist make a survey in Williamsburg and suggest ways and means of counteracting climatic effects and their toll in the future. I was not referring specifically to any of the pictures but did recall that much had been said in Williamsburg about the humidity, how inlays suffered and pictures blistered.

Incidentally, Mr. Elsworth is not a restorer and I am sure that Mr. Rosen's recommendations for the individual paintings may be accepted without any question.

The printer has sent me the corrected galleys which I am checking today. This will be mailed to you within the next day.

Sincerely yours,

agh:vs  
Copy to Mr. Chorley

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 20, 1940

Mrs. Dorothy M. Geiger  
Colonial Williamsburg, Inc.,  
Williamsburg, Virginia

Dear Mrs. Geiger:

Will you please advise me what decision has been reached regarding the consignment from Mrs. Rockefeller's collection at Williamsburg which was sent to me just before Christmas.

Miss Robinson sent you the information which I reported to her regarding specific damage. I am not sure just what I am expected to do with this material. Do you want to have the damaged items returned to you for insurance collection? I also called Miss Robinson's attention to the fact that #700.16 "Farmer" is part of the pheasant weathervane Mrs. Rockefeller has in Bassett Hall and I doubt whether she would want to separate the two.

I find that I did not advise you about the shipment of the two paintings you were good enough to send to me for re-photographing. I hope both the Portrait of George Washington and the "Plantation Scene" reached you in good condition.

My very best regards.

Sincerely yours,

egh:vs

February 20, 1940

Mrs. John D. Rockefeller, Jr.  
740 Park Avenue  
New York, N. Y.

Dear Mrs. Rockefeller:

I did not communicate with you any further about the small portrait by Ralph Earl as the owner could not make up his mind about the final price. He is still making inquiries, to ascertain the highest figure obtained for a painting by Earl, before committing himself.

However, I recently came across one of the most beautiful examples of Early 19th Century painting produced by Ralph E. W. Earl in 1802 or 1803. Besides being an exceptionally fine work of art, it is also a charming decoration with the reds of the chair and curtain forming a brilliant contrast to the white of the dress. The picture is 38 x 30" in size and has been authenticated by William Sawitzky, the expert on Earl, Stuart, etc.

I should be very glad to send the picture to you at your convenience, as I am sure that you would enjoy seeing it.

I am having the boy deliver to you with this letter a most interesting book published in 1848 by the American Art Union - by the courtesy of Washington Irving. This book is illustrated with etchings by Darley. It occurred to me that the Tarrytown High School would very much like to have this publication. The price is \$25.00.

I hope to have the pleasure of seeing you soon.

Sincerely yours,

egh:vs

# THE ARTS CLUB OF CHICAGO

400 NORTH MICHIGAN AVENUE

TELEPHONE SUPERIOR 7272  
CABLE ADDRESS "ARTCLUB"

February 21, 1940

Mrs. Edith Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

Thank you for your letter of February 19th enclosing the list of the 16 Harnett paintings which you are sending for our show.

We note that the insurance value is 80% of the selling prices, or a total of \$11,760.00 insurance, and we have accordingly placed coverage beginning today, February 21st, the day when Budworth will collect the pieces from you.

Assuring you of our appreciation for your valuable cooperation, we are

Sincerely yours,

*Ulric F. Roullet*  
Chairman, Exhibition Committee

AFR:J

...or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN, NEW YORK  
TELEPHONE, REVINS 8-5000

CABLE ADDRESS, BROOKMUSE

February 21, 1940

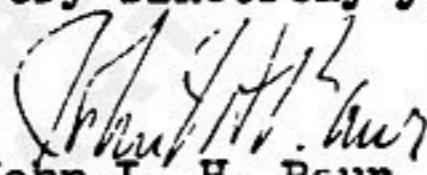
**Mrs. Edith Gregory Halpert**  
The Downtown Gallery  
113 West 13 Street  
New York City

Dear **Mrs. Halpert:**

I have your letter of February 20. I am afraid there is not much chance of our acquiring one of the Bennett water colors now. We do most of our purchasing in this medium at the time of our water color shows, and I hope there will be something we can consider for the next one.

I shall certainly try to make the Julian Levi exhibition if I can ever get away from here.

Very sincerely yours

  
John I. H. Baur  
Curator of Painting  
and Sculpture

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 21, 1940

Mr. Arthur E. Bye  
Byecroft  
Holicong, Pa.

Dear Mr. Bye:

Thank you for sending the Hicks for our consideration. As I explained to your son today, my new stenographer made an error in addressing a letter to you on Monday, and therefore the delay. I am sorry.

We have an exact replica (or vice versa) of our Hicks in our collection - the same size, the same composition, inscription, and frame. Thus it is not important for us to duplicate the picture. Furthermore, because there is considerable restoration, we are not in a position to offer your picture to our museum clients, nor to the collectors who plan to present their works of art to a museum. We can, on the other hand, hold the canvas for some private collector at a future time. This we would consider if the Hicks were not quite so expensive, as any investment without real prospects is a difficult matter for us today.

If you care to leave the painting on consignment, we shall make every effort to sell it, allowing the full price requested. Or if you can see your way to clear to a reduction, we might be tempted. Our top price at this moment would be \$200. Please let me know your decision.

Sincerely yours,

P.S. Have you any pastoral landscapes by Hicks?

MUSEUM OF FINE ARTS  
BOSTON, MASSACHUSETTS

DEPARTMENT OF PAINTINGS

February 21, 1940

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York, New York

Dear Mrs. Halpert:

Thank you very much for your letter.

I hope very much that I shall be able to come to see  
the Julian Levi exhibition when I am next in New York.

Sincerely yours,

*W.G. Constable*

W. G. Constable  
Curator of Paintings

WGC RI

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Room 5600  
30 Rockefeller Plaza  
New York

February 23, 1940

Dear Mrs. Halpert:

Mrs. Rockefeller saw the photograph of the Earl portrait but decided that she would not care to purchase it, so I am returning the photograph under separate cover. She is keeping the Rip Van Winkle book to find out whether the Tarrytown Historical Society would be interested in it, and I shall let you know as soon as she comes to a decision.

Sincerely,



(Did I write all this before? It sounds familiar.  
Skip it if I did.)

**ARTHUR EDWIN BYE**  
**RESTORATION OF OLD MASTERS**  
**BYECROFT, HOLICONG, PA.**

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 24,  
1940.

Dear Mrs. Haefert,

Thank you for your letter of the 21<sup>st</sup>. In regard to the price and the condition of the Hecks picture I sent you, I realize clearly you do not need two alike, at the same time.

I have had ten Hecks pass through my hands in the last ten years. All those I have restored myself. The first one I sold for \$100<sup>00</sup> because I did not then know its value. The next eight I sold for not less than \$250<sup>00</sup> a piece. The tenth one I still possess. It is the largest "Peaceable Kingdom" that I have seen, and the finish, in perfect condition, and without a touch of restoration. But this one I am holding for \$500<sup>00</sup> not, because I am in no hurry to part with it.

As you know, there are two points of view in regard to restoration. The first one is the museum point of view. Restoration must show; the restorer should not try to hide his work. I know this because I am the

Official restorer for three institutions, college  
museums.

The other is that of the private collector  
and dealer. Restoration should be limited  
so that apparently, there never was any  
damage.

The Peacocke Kingdom which you now  
have, belonging to me, has very little restoration; -  
there were no holes, only a few clipped places,  
especially along the bottom.

For the above reasons, I am ~~not~~ willing  
to sell the picture for less than 250<sup>0</sup> for I  
have shown it to no one else but yourself.  
May I ask you to be so kind as to return it  
to me soon at 25 W. 69<sup>th</sup> St.?

I am on the track of a magnificent  
Farm Scene by Hicks, and will let you know  
when I get it. But it will be expensive.

With kind regards.

Very truly yours,

Andrew Egan Jr.



# Colonial Williamsburg

INCORPORATED

Williamsburg, Virginia

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 27, 1940

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

I have just heard that you were back at work after your forced vacation and hope that the rest and change which you had greatly benefited you.

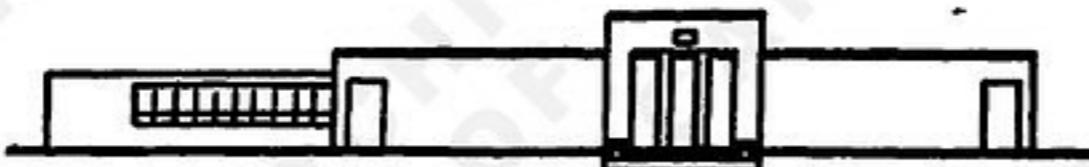
Mr. Chorley is to be here later this week and for an extended visit. In order that we may get on with the catalogue, I would greatly appreciate your sending me copies of the introduction and bibliography which you have prepared and also any revised dummy which you may have been able to assemble since I saw you last month. Perhaps the printer has already told you that he sent us copies of galley proofs soon after you went away. Mrs. Geiger and Mr. Cogar have checked these and I understand that you too have some further changes in this portion of the book. Are the titles and dates in the galley proofs first sent us final? Several variations from the records we have here were noted and I just want to make sure that these are fully checked before we go to press.

While Mr. Chorley is here we should like to get all the last details fully covered so that he will have a complete understanding as to just what the catalogue will include and will look like.

With kindest regards,

Sincerely yours,

*B. W. Norton*  
B. W. Norton



DALLAS MUSEUM OF FINE ARTS  
DALLAS, TEXAS

RICHARD FOSTER HOWARD, DIRECTOR

February 27, 1940

Mrs. Edith Halpert,  
Downtown Gallery,  
113 West 13th,  
New York City.

Dear Mrs. Halpert:

In confirmation of our conversation the other day, I would like very much to borrow for my exhibition in the fall, from October 5th to 20th, the following pictures from your collection:

- Levi, "Still Life" (or, Old Bulkhead)
- Sheeler, "Yankee Clipper" (or, Industrial)
- Karfiol, "Making Music" (or, South American Blues)
- Kuniyoshi, "Summer Storm" (or, Deserted Brickyard)
- Cikovsky, "Virginia Landscape" (or, Still Life with Self Portrait)
- Varian, "Rye Harvest" (or, Pink Daisies)
- Goldthwaite, "Waterhole" (or, Negro and Mule)
- Schmidt, "Old Man Talks", (or, New Shoes)
- Guglielmi, "El Station"
- Siporin, "The People"
- Breinin, "The Preacher"
- Spencer, "From the Race Road"
- Levine

In connection with this exhibition May I point out the fact that if Mr. Rich of the Art Institute of Chicago wishes any of the pictures for his American Show in November that there will be plenty of time to have them shipped directly from Dallas to Chicago, and that Mr. Rich has agreed with me that we can do this.

I will write you again early in September to remind you of this exhibition and will, at that time, make definite arrangements with W. S. Budworth & Son to pick up the pictures.

I greatly appreciate your cooperation in being willing to contribute to this exhibition which I believe will be a very important, although not too large, American Show.

Very sincerely yours,

*Richard Foster Howard*  
RICHARD FOSTER HOWARD, DIRECTOR

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DETROIT INSTITUTE OF ARTS  
OF THE CITY OF DETROIT

Arts Commission  
EDSEL B. FORD, President  
ALBERT KAHN  
ROBERT H. TANNAHILL  
EDGAR B. WHITCOMB  
*Commissioners*

W. R. VALENTINER  
*Director*  
EDGAR P. RICHARDSON  
*Assistant Director*  
CLYDE H. BURROUGHS  
*Secretary*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 27, 1940

Mrs. Edith G. Halpert  
The Downtown Galleries  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

As I intimated to you when I was recently in your gallery, we are planning as an alternate to our usual exhibition of paintings by American artists a group exhibition of ten painters, each of whom will show five pictures, and I write to ask if you could let us have that number of works by Yasuo Kuniyoshi and Nicolai Cikovsky for the period from March 31 to April 28. I hope this will not make too heavy a demand upon you.

One of the reasons we particularly want Kuniyoshi represented in this exhibition is that during the month of April he is planning to come to Detroit to talk to a group of our local painters and it would be nice to have examples of his work here at the same time.

If, for any reason, a sufficient number of pictures by these two are not available, perhaps you could suggest someone else in your group as a substitute.

Thanking you for your ever ready spirit of cooperation, I am

Sincerely yours,

*Clyde H. Burroughs*  
*Secretary*

chb:er

February 29, 1940

Mr. Clyde H. Burroughs, Secretary  
The Detroit Institute of Arts  
Detroit, Michigan

Dear Mr. Burroughs:

We shall indeed be glad to cooperate with you in letting you have five pictures by each of the two artists listed in your letter - Yasuo Kuniyoshi and Nicolai Cikovsky.

Will you please advise me whether you plan to make your own personal selection or whether you will leave the choice to us and the artists?

I should also like to know when the paintings will be called for, so that we may have them ready for budworth in time.

Biographical data and photographs will be mailed to you in advance.

My very best regards.

Sincerely yours,

egh:vs

February 29, 1940

Mr. Arthur E. Bye  
Byecroft  
Holicong, Pa.

Dear Mr. Bye:

The painting by Edward Hicks was returned to 25 West 69th Street as you requested. I am sorry that we could not see our way clear to making this acquisition.

However, we are interested in the work of Edward Hicks and would naturally prefer a subject or a version of a subject that differs from those we have in our collection. Have you a photograph of the farm scene? I had a request for that type of Hicks and should be glad to communicate with the client to ascertain whether he is still interested in making such an acquisition.

Thank you for your courtesy.

Sincerely yours,

egh:vs

March 1910

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

8425-85th Road,  
Woodhaven, L.I.

Edith Halpert,  
Downtown Gallery  
43 E. 51st St.,  
Manhattan, N.Y.

Dear Madam:-

I note from a March Issue of the you  
sell ancestors, and having a few rare pieces which  
I would like to dispose of thought I would write  
you setting forth them.

A handmade silk embroidered standing  
picture of Geo. Washington size approximately  
25x35 framed.

Two bronze plaques mounted on velvet  
size 25x25. Quite old.

I should like to know if you could be  
interested in seeing them with a view to purchasing  
same at a fair price.

Thanking you for any information you  
may see fit to send me, I remain

Very truly yours,

*Alfred A. Tins*  
Alfred A. Tins,  
8425-85th Road,  
Woodhaven, L.I. N.Y.

March 2, 1940

Mr. B. W. Norton  
Colonial Williamsburg  
Williamsburg, Va.

Dear Mr. Norton:

Under separate cover I sent you the galleys and the bibliography. Now that the dummy is made up, I am cutting down all my introductory paragraphs to fit the space. The foreword will also have to be reduced to two pages, I believe, in order to make room for the description of media, etc., as I have done in connection with "Fractur", etc..

The proof I sent you has been corrected for typographical errors and other details. I engaged several experts - in iron, wood, and pottery, to make sure that the information is absolutely correct. There are practically no reference books, and most of the data is original. The iron expert made certain that the method employed in making weathervanes was accurate. Being so close to the material, I thought it best to have a complete check-up to avoid discrepancies.

The entire group of galleys, after final corrections are made, will be sent to you, probably the middle of next week, and the dummy with reproductions will be included. Naturally, I shall not give the printer the order to run, until you and Mr. Thorley send the final check.

Mrs. Geiger has the first lists with your catalogue numbers, so that the items may be checked where the titles or media have been corrected. In my final galleys, I shall enter your catalogue numbers again if you so desire. I made many changes where additional information was available to make the catalogue as fool proof as possible. On my last visit, I found - in removing pictures from frames - that the medium was listed incorrectly in some, or that the name of the painter appeared in some obscure spot.

I am sorry that I took sick during this period, but since you are not having an official opening as originally planned, I suppose it is not very serious.

My best regards.

Sincerely yours,

March 4, 1940

Mr. Richard Foster Howard  
Director, Dallas Museum of Fine Arts  
Dallas, Texas

Dear Mr. Howard:

Thank you for your letter. The pictures listed will be available for your exhibition. I shall also bear in mind the fact that Mr. Rich may have the same pictures if he wishes.

As you know, the gallery is closed during the summer months. However, my summer home is only seventy miles from this point, and I can arrange to come in when necessary. If you plan to pay us another visit in September, please let me know several days in advance so that I may arrange to be here at the time. All mail addressed to the gallery will reach me, but the address is -

Elm Hill Road  
Newtown, Connecticut

It was very nice to see you, and I look forward to another visit.

Sincerely yours,

210 W 104<sup>th</sup> Street  
New York City  
March 4<sup>th</sup> 1940

Dear Mrs. Halpert,

I am writing to let you know that I have finally come to realize I am unable to paint anything to exhibit at your gallery while I am concerned with painting for the Art Project.

I have painted some thirty canvases for one Art Project or another most of which if I had not been unemployed by W.P.A. you would now have at your gallery for exhibition.

I thank you for past favors and your interest in my work. I am sorry that I was not able to take full advantage of the opportunity you were kind enough to offer me.

Will you please let me know when I may call for what canvases are at your gallery. Thanking you, I am,

Respectfully yours,  
Joseph Sandolfini

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CALIFORNIA PALACE OF THE LEGION OF HONOR

Lincoln Park  
San Francisco, California

March 5, 1940

OFFICE OF THE DIRECTOR

Mrs. Edith Gregor Halpert, Director  
Downtown Gallery  
113 West 13th Street  
New York, N. Y.

Dear Mrs. Halpert:

The Trustees and the Director-General of the M. H. de Young Memorial Museum and the California Palace of the Legion of Honor wish to express to you their sincere appreciation of your kind assistance in forming the recent exhibition "Seven Centuries of Painting".

It was your generous cooperation and that of other museums and collectors which enabled us to make this exhibition an outstanding event in the art life of San Francisco. Despite torrential rains throughout practically the entire four weeks, our total attendance reached 194,678 with a catalogue sale of over 10,000 copies, indeed the strongest evidence of the sincere response that San Franciscans showed toward the great art presented to them.

We are confident, therefore, that in expressing our own gratitude we are voicing the sentiment of the majority of the city's population.

Very sincerely yours,

*Walker Packard*  
President of the Board of Trustees

*Walker Packard*  
Director-General

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale

THE DETROIT INSTITUTE OF ARTS  
OF THE CITY OF DETROIT

Arts Commission  
EDSEL B. FORD, President  
ALBERT KAHN  
ROBERT H. TANNAHILL  
EDGAR B. WHITCOMB  
Commissioners

W. R. VALENTINER  
Director  
EDGAR P. RICHARDSON  
Assistant Director  
CLYDE H. BURROUGHS  
Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.

March 6, 1940

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13 Street  
New York City

2/3/44/78  
Dear Mrs. Halpert:

I appreciate so much your cordial response to our exhibition plans.

May I leave the selection of the ten paintings by Kuniyoshi and Cikovsky to you? I fear I shall not be able to get to New York during the current month.

We will have Budworth pick them up about March 18, and if, in the meantime, you could send me a list of the pictures with prices and insurance values, together with biographical data and photographs for publicity purposes, I will greatly appreciate it.

Sincerely yours,

Clyde H. Burroughs  
Secretary

chb:er



**DALLAS MUSEUM OF FINE ARTS**  
**DALLAS, TEXAS**

RICHARD FOSTER HOWARD, DIRECTOR

March 7, 1940

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert,  
The Downtown Gallery,  
113 West 13th,  
New York City, N. Y.

Dear Mrs. Halpert:

Thank you very much for your letter of March 4th with its assurance of the pictures available for the exhibition in the fall.

You may be certain that if I get the opportunity to come through New York during the summer that I will let you know in advance when I will be there.

Thanking you again for your very nice cooperation,  
I am

Very sincerely yours,

*Richard Foster Howard*  
RICHARD FOSTER HOWARD, DIRECTOR

Fort Dodge Federation of Arts, Inc.

Fort Dodge, Iowa  
March 7, 1940

The Fort Dodge Federation of Arts, Inc. has at its disposal a fund with which to purchase pictures to hang in the Fort Dodge Blanden Memorial Art Gallery, which is municipally owned and supported,

we will hold, from October 5th to November 4th, 1940, and exhibit work of the contemporary artists, (American). This will be a "purchase prize" exhibit conducted according to the following plan.

Our Executive Committee selected a committee of two nationally recognized art authorities, and one local art critic. Each member of this committee submitted to us a list of one hundred leading American Artists. A list of seventy-five artists was then made up of those whose names appeared on two or more of the submitted lists.

These seventy-five artists are invited to submit one of their pictures to hang in this exhibit.

we agree--

- 1st. To secure an outside judge and lecturer for this exhibit.
- 2nd. To pay express charges on all pictures both ways.
- 3rd. To purchase four pictures at the close of the exhibit at the price of \$500 each.

The pictures so purchased will be selected from those in the exhibit, as follows:

One by our Board of Directors.

Two by the critic judge.

One by popular vote of those who attend the exhibit.  
(No local artists will be asked to exhibit).

Our gallery is modern and fire proof. An attendant will be in charge at all times while the exhibit is open. We will not be responsible for theft or damage to pictures by any cause. An admission will be charged at the exhibit.

You are invited, as one of those selected, to submit one of your pictures for this demonstration and competition.

In order that we may complete our list of exhibitors, we must know not later than April 1, 1940, whether you accept our invitation. If we have not received a favorable reply by that time, we will assume that you decline, and our offer will be withdrawn.

If you accept our invitation, please give us a brief statement regarding your work and your record as an exhibitor for our catalog.

All pictures must reach Fort Dodge not later than October 1st, 1940, and will be returned not later than November 6th.

Yours sincerely,

Secretary, Fort Dodge  
Federation of Arts, Inc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

## GENERAL DIRECTIONS

To the artists taking part in the Purchase-Prize to be held in the Blanden Memorial Art Gallery of Fort Dodge, Iowa October 5, 1940 to November 3, 1940.

1. Please fill out and return promptly the enclosed entry blank. We need this information for our catalog and publicity.
2. Please make a brief comment about the picture submitted or its significance for publicity purposes. Do this on back of the entry blank.
3. Please ship early--in time for the picture submitted to arrive here by October 1. The hanging committee is very desirous of placing each picture in its most favorable position. This you'll agree takes time and study as well as work.
4. When addressing your box for shipment please use the address exactly as given below to insure its prompt delivery at the proper place. (Fort Dodge is often confused with Dodge City and Camp Dodge, both in this state.)

Address:  
Fort Dodge Federation of Arts, Inc.  
Blanden Memorial Art Gallery  
Fort Dodge, Iowa

5. And last, please send by the cheapest possible acceptable means. Our transportation bills are going to be large at best.

**THE GRAND RAPIDS ART GALLERY**  
UNDER THE MANAGEMENT OF THE GRAND RAPIDS ART ASSOCIATION

**OFFICERS**

PRESIDENT  
MRS. CHARLES R. BOWMAN  
VICE PRESIDENT  
MR. ISAAC S. KEELER  
VICE PRESIDENT  
MR. WILLARD F. KEENEY  
RECORDING SECRETARY  
MRS. OSCAR E. WAER  
CORRESPONDING SECRETARY  
MRS. THEODORE K. BENDER  
TREASURER  
MR. JAMES ROWLAND LOWE



230 FULTON STREET, E.  
GRAND RAPIDS, MICHIGAN  
MR. OTTO KARL BACH, DIRECTOR

**BOARD OF TRUSTEES**

MRS. JULIUS H. AMBERG  
MR. CHESTER F. IDEMA  
MRS. LUCIE MC CALL  
MR. HENRY I. STIMSON II  
MRS. WILLIAM J. BUTLER  
MR. ROBERT McREYNOLDS  
MRS. FRANK E. SEIDMAN  
MRS. LEE W. HUTCHINS  
MR. DAVID L. EVANS  
MR. FREDERICK J. VOGT  
MR. JOHN DOELMAN

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 7, 1940

Mrs. Edith G. Halpert  
Director  
Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

It is with great pleasure that the Friends of American Art of Grand Rapids notify you that they have chosen the watercolor of Lewandowski and the oil of Fenelle for purchase prizes and that the oil painting by Louis O. Gulielmi receives a \$50.00 award. This last award is not only for this painting, but in recognition of his other work.

We need not tell you how much we will enjoy these works as time goes on, and assure you that we feel our jury made wise selections.

We enclose checks. Fenelle-\$100.00  
Lewandowski-\$50.00

Received 3/12/40  
# 2231

With all good wishes, I am

Very sincerely yours,

*Helen Steketee*

Miss Helen Steketee,  
Chairman, National Art Exhibit

S. A. GRISWOLD, MORTICIAN  
75 SOUTH MAIN STREET  
BRANFORD, CONNECTICUT  
TELEPHONE 41-5

RECEIVING VAULTS



Griswold Colonial Mortuary  
69 South Main Street

Mar 7/1940

C. G. Halpert  
113 West 13th St. N.Y.  
Dear Mr. Halpert

Our appointment with  
Hans Lundahl will be agreeable.  
We will meet you at New Haven on  
arrival of train if desired. Our  
train service to Branford four  
times in each service hours.  
Our appointment with  
funeral work arrangements will be  
convenient. Thank you for another appointment.

March 9, 1940

AIR MAIL

Mr. Walter Hail, Director  
Howard De Young Museum  
Golden Gate Park  
San Francisco, California

Dear Mr. Hail:

I shall be glad to cooperate with you in the North-Corin exhibition at the San Francisco Fair. A number of examples of each of the 2 lists mentioned will be here for your consideration when you call.

I am enclosing a catalogue of the Harnett and now current at the Arts Club of Chicago. You will note that only two loans were made. Many other important examples are now in public and private collections and the list that I sent you sometime ago incorporates all that information.

I certainly would suggest a more inclusive exhibition in a museum. As I advised you previously, the Gallery suffers a considerable loss in having a large collection of paintings by one artist out on exhibition. The demand for Harnett in New York is continuously increasing and I have just sold one of the three paintings I withheld from the Chicago Show. Another client is eager to see "Colossal Luck" and "Old Souvenirs" with the idea of purchasing one of the two.

May I suggest that for our showing of Harnett you obtain as many examples as possible from the museums and private collectors who now own them. We shall fill in the date and style gaps with paintings we own and hope that you can arrange to give us a purchase guarantee for one picture.

I trust that you will understand my attitude in the matter.

Sincerely yours,

egh:vs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 9, 1940

Mr. Joseph Pandolfini  
210 West 104th Street  
New York, N. Y.

Dear Mr. Pandolfini:

Your pictures will be available for you whenever you wish to call.

This is in reply to your letter of March fourth.

Sincerely yours,

egh:vs

March 9, 1940

Mr. Charles C. Cunningham  
Museum of Fine Arts  
Boston, Mass.

Dear Mr. Cunningham:

Thank you for your letter.

Your bill will be attended to shortly by the Insurance Company.

The Julian Levi Show has been extended for a week - closing March 10th. I sincerely hope that you will have an opportunity to see this remarkable exhibition which is creating so much enthusiasm. If you wish, I can send you photographs of more important pictures. All the smaller examples have been sold.

Please let me know.

Sincerely yours,

egh:vs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 9, 1940

Mr. John L. Sexton  
2000 Woodlawn Avenue  
Wilmington, Delaware

Dear Mr. Sexton:

Due to the extraordinary interest in the Julian Levi Exhibition, we have decided to extend the date until March 16th.

Will it inconvenience you very much if we retain your picture until that date? We shall ship it the following Monday.

If you have seen the many highly-appreciative reviews, you know that "Buoys" is the most popular picture in the Show. If you have not seen all the reviews, I shall be very glad to lend you our file, as so many very interesting comments have been made regarding Levi's Show.

Sincerely yours,

egh:vs

**GOLDEN GATE INTERNATIONAL EXPOSITION  
SAN FRANCISCO  
MAY 25TH TO SEPTEMBER 29TH, 1940  
DEPARTMENT OF FINE ARTS**

WALTER HEIL, Director  
Office:  
M. H. de YOUNG MEMORIAL MUSEUM  
SAN FRANCISCO, CALIFORNIA  
Cable address: YOUNGMUSE

March 10, 1940

Dear Mr. Sheeler,

I have again been appointed Director of the Fine Arts Department of the San Francisco Fair, which will reopen this summer for four months. The exhibition will primarily contain paintings, particularly contemporary American and European works.

You already know about the great success of last year's exhibition with its record attendance of nearly two million, or 20% of the total Fair attendance of some ten million visitors.

We have been extremely fortunate in securing a number of outstanding canvases for the 1940 Exposition and I should like very much to include one or several of your own works in this show.

Would you be kind enough to let me know how we should approach the matter of securing paintings by you for our exhibition? While some will doubtless still be in your possession, most of them will be widely scattered in public and private collections. We should greatly appreciate your cooperation in this regard.

Needless to say, we would assume all expenses of packing, shipping and insurance and I can assure you that the Exposition Fine Arts Department will again make good on its obligations.

Sincerely yours,

*Walter Heil*

Walter Heil  
Director

Mr. Charles Sheeler,  
Ridgefield, Connecticut.

Dear Edith, Here is another one of those perplexing questions - what to do? I am opposed to borrowing a picture again - especially for 4 months. If Americana is working, perhaps it would enjoy the trip. In any case, will you communicate your decision to the above. Charles

Ships all my pictures  
right through

Siervantes Gallery  
New York City

Attention Mrs Haffert

Dear Mrs Haffert:

Please do not hold the heir picture for me, have decided to wait a while before adding heir to my small collection. There is a still life of Kuniyoshi's that Mr Goodrich thinks I should see before coming to a decision. I believe the picture is out on a tour. Have you a photograph that I could have on loan?

There are various objects including a cat on a table - hope that scant description will identify it for you. I also trust that you have lost

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Yours cold.

Sincerely yours,

Elizabeth S. Havas

Mrs Rafael Havas  
418 Central Park West  
New York City

March 10, 1940

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1160 5<sup>th</sup> Ave.  
N.Y.  
Mar. 11/40

Downtown Gallery  
113 W. 13<sup>th</sup> St.  
New York.

Dear Mr. Walpert -

Enclosed Fifty dollars -  
in account - for Julian Lewis's  
painting "Miss Banegat," would  
you be so kind as to let me  
know where I may have  
the picture?

Sincerely

Tom Robinson Dallett

MUSEUM OF FINE ARTS  
BOSTON, MASSACHUSETTS

DEPARTMENT OF PAINTINGS

March 11, 1940

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

Thank you very much for your letter. In regard to the Julian Levi show, probably Mr. Constable and I will be in New York before March 16. We will put the exhibition down on our list, and shall look forward to the pleasure of seeing you.

Very sincerely yours,

*Charles E. Cunningham*.

Assistant Curator of Paintings

CCC:GB

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Sexton

2000 Woodlawn Avenue  
Wilmington, Delaware

Mar 11-40

Mrs Sork S Helfant,  
113 West 13<sup>th</sup> St.,  
New York City.

Dear Mrs Helfant:

I received your letter  
regarding my picture, "Buoy".  
I shall be glad to let you  
keep it until you close  
your store.

I thank you for  
your kind offer to lend

2000 Woodlawn Avenue  
Wilmington, Delaware

Dear Tom Fries - but I have managed to get a good many reviews of your Show and I was, I assure you, very much pleased to note that all were lavish in praise of your Show and of the work of Mr. Lefevre. I feel that I was fortunate in obtaining "Buoy".

I hope that you sell every one of those beautiful paintings! - Sincerely, yours & A. E. T.

THE BALTIMORE MUSEUM OF ART  
WYMAN PARK · BALTIMORE, MARYLAND

March 13th, 1940.

Mrs. Edith Halpert,  
c/o Folk Art Gallery,  
113 East 13th Street,  
New York City.

My dear Mrs. Halpert:-

On behalf of the Director and Board of Trustees of the Baltimore Museum of Art, I am writing to ask if we may borrow a painting from you, for an exhibition which we are planning to open on May 10th, to continue through June 10th.

Beginning on May 10th, we are to hold a three day symposium on "Romanticism in America" to supplement an extensive exhibition illustrating this subject in many of its phases, and also including programs of music and the theatre of the times.

We should like very much to include in our exhibition your painting of "The Burnish Sisters", if it comes within the period which we cover - 1812 to 1865. If you have any other paintings which you think will augment the complete picture of that era, which we hope to present, please let me know, and if you care to send us photographs, we shall surely return them to you.

With our most appreciative thanks to you,

As ever sincerely,

*Adelyn D. Breeskin*

Adelyn D. Breeskin,  
Curator

March 16, 1940

Mr. Clyde H. Burroughs, Secretary  
The Detroit Institute of Arts  
Detroit, Michigan

Dear Mr. Burroughs:

The consignment list for the ten pictures is enclosed together with biographical data on Cikovsky and Kuniyoshi. Photographs were sent to you under separate cover.

I tried to make the selection as important and inclusive as possible, to give a comprehensive view of the artists' work. Budworth is calling for the paintings on Tuesday.

One of the canvases by Kuniyoshi, "Japanese Toy Tiger", is on exhibition at the Nebraska Art Association and I am writing to Mr. Kirsch to ship the painting directly to you, as his show closes in sufficient time for this purpose.

I hope your show is a great success.

My very best regards.

Sincerely yours,

eghs:vs  
encls. 2

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 10 years after the date of sale.

U  
March 16, 1940

Mr. Albert Duveen  
730 Fifth Avenue  
New York, N. Y.

Dear Albert:

[REDACTED] enclosing a corrected list including the measurements asked for. I have also noted several of the exhibitions [REDACTED] which I thought would be of value in the catalogue.

One Stuart Davis title has been changed, as you will note, and the new measurements are listed thereon. I have also eliminated one of the Dickinsons, as last week's sale scared me in connection with any of these items.

Have you found anyone to check the pottery? I am sure there are some extremely important pieces in the group and, since several of them are large, it would not be advantageous to sell them in one lot. Please let me know what you decide in connection with these. I am eager to dispose of them as they take up so much space in moving, but, naturally, I do not want to give them away.

If there is any other data you require, please let me know, as I shall be here the rest of the day.

Sincerely yours,

egh:vs  
encl.-1

March 16, 1940

Mr. Harold S. Goldsmith  
Popular Publications, Inc.,  
205 East 42nd Street  
New York, N. Y.

Dear Mr. Goldsmith:

The Kuniyoshi painting is being shipped on Monday but the Levi will have to be held until the reframing is attended to. Levi left for a much needed rest but should be back early in the week.

Regarding the frame for "Strong Woman and Child", don't you think that we can settle the problem between us without disturbing the sensitive artist? He tells me that the price is \$45.00 and my suggestion is that you and I split that sum, each contributing \$22.50. He did make such a tremendous cut and did take care of the cleaning and re-stretching himself that I do not want to argue with him any longer about the matter.

If you are free some evening, why don't you let me know? I should like to arrange to have you meet the Levis at dinner some evening in the near future. My best regards,

Sincerely yours,

egh:vs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 16, 1940

REGISTERED

Mr. William A. Gough  
226 Mill Plain Road  
Fairfield, Conn.

Dear Mr. Gough:

On December 20th, 1938 you took on approval a painting belonging to us called "The Porter of the Star Hotel" by J. W. Audubon, 1831. - The figure was \$150.00.

Subsequently I have talked with you and have sent you letters dated January 14, March 11, December 8, all in 1939, and another inquiry on February 3rd of this year.

I must insist that the picture be returned to us or that a check for \$150.00 be mailed at once.

I expect to hear from you upon receipt of this letter.

Sincerely yours,

egh:vs

March 16, 1940

Miss Helen Steketee  
Chairman, National Art Exhibit  
The Grand Rapids Art Gallery  
250 Fulton Street, E.  
Grand Rapids, Michigan

Dear Miss Steketee:

Thank you for your letter. I was delighted to learn of the prize awards as well as purchases.

The received bill for the Fenelle and Lewandowski is enclosed.

I do not know whether you informed the two artists directly, but in any event I am writing them congratulatory notes.

Sincerely yours,

egh:vs  
encl.-1

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 16, 1940

Mr. Samuel A. Griswold  
75 South Main Street  
Branford, Connecticut

Dear Mr. Griswold:

If it is convenient for you, Mr. David and I can visit you on Tuesday, March 19th.

We shall leave New York at 11:10 a.m., arriving in New Haven at 1:05 p.m.

I hope that you can arrange to meet us there to avoid any confusion. In replying, will you please give me your car's registration number, so that there will be no difficulty in our locating each other.

Sincerely yours,

egh:vs

1846 Keys Crescent,  
Cincinnati, Ohio.

March 16, 1940

The Downtown Gallery,  
113 W. 13th St.,  
New York, N.Y.

My dear Mrs. Halpert:

I returned from New York on Thursday, and the things you sent me have all arrived. I am keeping everything except the three small chalk figures, which I find I cannot place, and which I am returning to you today.

My husband was enchanted with the two American paintings, and they are already hanging in my dining room. I am also keeping the Kuniwoshi, which is a grand picture.

If you will send me a bill, I will pay you at once for the Kuniwoshi, and if you do not mind, a little bit later for the two Early American paintings.

It was nice to have met you, and I hope to see you again the next time I come to New York.

Yours very sincerely,

*Mrs. J. L. Lansdell*

JKR:OG

# THE ARTS CLUB OF CHICAGO

400 NORTH MICHIGAN AVENUE

TELEPHONE SUPERIOR 7272  
CABLE ADDRESS "ARTCLUB"

March 18, 1940

VIA AIR MAIL

...or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert  
The Downtown Gallery  
113 West 13th Street  
New York, N. Y.

My dear Mrs. Halpert:

*Separately*  
Your letter of March 16th is received, and we are enclosing herewith the news剪报 on the Harnett Exhibition. The exhibition is being well attended and the pictures are universally admired.

As you wish two of the paintings returned at the earliest possible moment, we are taking down -

"Colossal Luck"  
"Old Souvenirs"

in advance and packing and shipping them direct to you at once.

We have received an inquiry about the exhibit from the DeYoung Museum, San Francisco, and as our exhibit will close the end of this week, will you please give us shipping directions either for its return to you or for its forwarding elsewhere. If you wish it returned to you, do you want it sent direct to your galleries, or would you prefer it sent to Buckworts for unpacking and delivery to you?

The exhibit is a beautiful one and looks particularly fine in our gallery in its harmonious background. We thank you very much for the opportunity of showing it here.

Sincerely yours,

*Alice J. Rouelleir*

Chairman, Exhibition Committee

AFR:IJ  
Encls.

ART ASSOCIATES, INC.  
A non-profit membership corporation organized  
under the Laws of the State of New York  
Cable Address: FAIRART

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
published 50 years after the date of sale.

# Masterpieces of Art

## EXHIBITION AT THE NEW YORK WORLD'S FAIR 1940

EXECUTIVE OFFICE: 56 EAST 68th STREET • NEW YORK, N. Y. • TELEPHONE: REGENT 4-1430-31

Director General:

WALTER PACH

Exhibition Committee

DR. A. HAMILTON RICE  
*Chairman*

MILLARD J. BLOOMER, JR.

ALFRED M. FRANKFURTER

CHARLES R. HENSCHEL

WALTER PACH

GERMAIN SELIGMANN

ROLF H. WAEGEN  
*Secretary*

March 19th

1940

My dear Mrs. Halpert:

Thank you very much for the catalog  
containing the work of William H. Harnett.

We have asked for a painting by this  
artist from the Museum of Modern Art, and in case  
we cannot obtain this one we shall take the liberty  
of asking your help.

Yours very sincerely,

*Walter Pach*

Walter Pach  
Director General

Mrs. Edith G. Halpert  
115 West 13th Street  
New York, N. Y.

WP:js



# Colonial Williamsburg

INCORPORATED

Williamsburg, Virginia

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 20, 1940

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

I have been wondering what progress you are making with the Paradise catalogue. Mr. Chorley will be here next week and I should like very much to make a final presentation of proofs and the complete dummy to him at that time if it is possible.

In your letter of March 2nd you mentioned sending an entire set of galley proofs to me "probably the middle of next week". Not having received these, I am wondering if the work has been delayed. With the dummy and proof will you also include copy of the introductory notes, bibliography, etc., which you have been working on.

With kindest regards,

Sincerely yours,

*B.W. Norton*  
B. W. Norton

# FORTUNE

TIME & LIFE BUILDING  
ROCKEFELLER CENTER  
NEW YORK

EDITORIAL OFFICES

March 21, 1940.

Mrs. Edith Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York City.

Dear Mrs. Halpert,

Can you tell me what the credit lines on the  
Bennett watercolors should be? If you can conveniently let us know  
by Monday morning, I shall appreciate it immensely.

It was extremely kind of Mr. Rich to let us hold  
them over, and of you to suggest writing him on the question. We  
shall hope for superlative reproductions, and a Chicago prize for  
Mr. Bennett.

And also, now that the Sheeler series is completed  
(to his infinite relief, I am afraid), will you let us know what  
plans you have for presenting them? We shall want to cooperate,  
when the time comes, from our end, and we can begin to make plans  
more intelligently, when we know yours. Can you perhaps give us  
a clue on this, too, on Monday morning?

Isn't the Dam a triumph?

This, with the usual thanks,

Sincerely,

Deborah Calkins  
Deborah Calkins.

Ida Stafne

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

March 22, 1940

Mr. Stanley N. Barbee  
14th Street & Central Avenue  
Los Angeles, California

Dear Mr. Barbee:

Our shipper has forwarded your Julian Levi painting to you carrying an insurance of \$500.00 which was handled through our brokers.

May I take this occasion to thank you for your co-operation in lending us the very fine canvas for the exhibition? No doubt you have heard of the tremendous success enjoyed by the show. All the reviewers were equally enthusiastic and the attendance totalled almost 3000. A number of the pictures were sold during the exhibition and Levi has now been accepted as one of the major American artists.

I had hoped to meet you during the exhibition, as I knew that you would enjoy seeing a full-length picture of the artist provided by the fifteen examples produced during a period of three years. When you are next in town, do come in. I shall be glad to show you a few paintings still available by Levi, as well as the work of other artists associated with this Gallery.

Sincerely yours,

egh:vs  
encl.

P.S. So that the insurance may be cancelled, will you be good enough to sign and return the enclosed post card.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 22, 1940

Mrs. Dorothy M. Geiger  
Colonial Williamsburg, Inc.,  
Williamsburg, Virginia

Dear Mrs. Geiger:

On February 20th I wrote you regarding the ten items which were returned to us.

I am very eager to dispose of this matter and should like to know what you wish to do with the damaged items. The Insurance Company certainly should make good, but I suppose it would be advisable to have the claim put in from the Williamsburg end and, therefore, I would suggest returning these to you.

However, I shall take no action until you let me know your decision.

Sincerely yours,

egn:vs

March 22, 1940

Mr. B. W. Norton  
Colonial Williamsburg, Incorporated  
Williamsburg, Virginia

Dear Mr. Norton:

I am enclosing page proofs of the entire catalogue with the exception of the first two pages of the oil group now being corrected for typographical errors. The foreword, which also had to be considerably cut, will follow shortly with suggestions to Mr. Cogar regarding his introduction which requires more text for the typographical arrangement.

The book dummy is also being sent to you. Will you be good enough to go over the material thoroughly for any changes and suggestions - bearing in mind, of course, that it would be best to limit such changes in relation to the space limitations.

Frankly, now that it is over, this has been a Herculean task, far, far beyond my original expectation. It is no one's fault but my own, since I wanted to incorporate a tremendous amount of information with absolutely correct data whenever available - within a very small page allowance. After the 56 pages were reduced to 48, all my introductory chapters had to be completely revised and rewritten, as I was eager to include all the information and had to cut each chapter to less than half the original space.

I sincerely hope that you, Mr. Chorley and Mr. Cogar will be pleased with the material. I was fortunate in obtaining the cooperation of several experts in specific fields to whom I read my text, to make certain that no information was misleading nor doubtful in theory. You see, this catalogue contains a great many entirely new ideas and specific data regarding an art that is still vague in its origin. There is practically no material available for research in spite of the lengthy bibliography.

Will you return the papers to me at your earliest convenience, so that we may go right ahead with the printing. There has been considerable difficulty regarding

Mr. B. W. Norton

March 22, 1940

the cover as the new price range for the stock eliminated the original green paper we selected. The less expensive stock does not carry any grey-green and I looked through approximately a thousand samples before tentatively deciding on the three which I am forwarding to you for final decision. The color of the reproduction is naturally a serious consideration and in some cases where the stock was ideal in color for the cover it did not harmonize with the cut.

With kind regards,

Sincerely yours,

egh:vs  
Encls.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DES MOINES ASSOCIATION OF FINE ARTS  
DES MOINES, IOWA

PAUL S. HARRIS  
DIRECTOR

March 22, 1940

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

May we send our full thanks to you and to Mr. Walters for the opportunity to exhibit the lot of ceramics by Carl Walters which you so kindly sent to us.

We judge from the shipper's reports that the objects must have been delivered to you in good condition.

Many people were pleased to see these ceramics, I can report. It was a matter of surprise to many to learn the achievements of Mr. Walters as an Iowan, also.

Sincerely yours,  
*Paul S. Harris*

M

March 23, 1940

Mrs. Rafael Navas  
418 Central Park West  
New York City

Dear Mrs. Navas:

I am sorry to have delayed answering your letter but my cold finally got me down.

Naturally I am disappointed that you decided against the Levi painting as I had hoped to see it in what Mr. Goodrich mentioned was a particularly fine collection. However, you may feel more strongly about the canvas when you see it again.

The Kuniyoshi still-life, which I think Mr. Goodrich refers to, is called "The Japanese Toy Tiger and Old Objects", now on exhibition at the University of Nebraska, with instructions to forward the canvas to the Detroit Art Institute. I have a colored reproduction here which I shall be glad to send you together with a photograph I have just ordered.

Mr. Goodrich was also interested in the "Still-Life with Accordion" which is now in our possession. I should be glad to show it to you at your convenience.

Sincerely yours,

egh:vs

• 46. 1940 Berlin 45.1

Victor Fairbank and wife

1925-30. 110.00

1930. 100.00

1930. 1930. 1930. 1930. 1930.

Dr. Walter Heil, Director  
De Young Museum  
San Francisco, California

Dear Dr. Heil:

I wrote to Miss Boullier of the Chicago Arts Club advising her to send the following paintings, 21 matted photographs of Har- netts in public and private collections, and 32 glossy photo- graphs for publicity, as well as transcriptions from interviews with the artist and other clippings:-

A60	MORTALITY AND IMMORTALITY	2000.
A2	FRUIT	500.
A22	FLUTE AND TIMES	800.
A21	NINE BOOKS	200.
A63	THE BEEHSCHAUM PIPE	250.
A18	SOLACE	600.
A19	PIPES ALL AROUND	700.
A13	WITH THE NEW YORK HERALD	850.
A58	CAREER'S END	450.
A59	A BUNCH OF ASPARAGUS	800.
A21	PROFESSOR'S OLD FRIENDS.	300.
A70	THE MARKED PASSAGE	300.
A72	THE OLD VIOLIN - Chromo-lithograph	200.
A68	SUSTENANCE	250.

Some weeks ago, I sent you a complete list of Har- netts which include several others owned by this gallery, and those owned by museums and private collectors who may agree to lend. You will no doubt want many more than those listed above to make a comprehensive showing. For your immediate information, I am list- ing the latter:

Breakfast } A. Conger Goodyear ? New York, N. Y.  
Playbill and Dollar Bill } 116 East 66 Street

The Daily Telegraph

Robert H. Tannahill  
2171 Iroquois Avenue, Detroit, Michigan

Old Books)

Mr. Nelson Rockefeller

With the New York Times)

30 Rockefeller Plaza, New York, NY

Dr. Heil

- 2 -

Old Friends	Mr. Alfred Barr, Jr.
Old Reminiscences	Phillips Memorial Gallery
The Old Cremona	Metropolitan Museum
The Old Violin	Cincinnati Museum
The Newark Times	Mr. Henry Schnackenburg 601 West End Avenue, New York, NY
After Nights' Study	Detroit Institute of Art
Discarded Treasures	Smith College Museum
Emblems of Peace	Springfield Museum of Art (Mass.)
The Faithful Colt	Wadsworth Atheneum
Old Models	Boston Museum of Fine Arts
After the Hunt	Columbus Museum, Columbus, Ohio
Still Life	

The Museum of Modern Art owns "Old Scraps", but Mr. Pach advised me that he asked for it for the World's Fair exhibition in New York. "Old Reminiscences", owned by the Phillips Memorial is so similar that one would suffice, and we have in our possession the third of the abstractions, "Old Souvenirs", which we can send on to you if you wish, together with one or two others which we withheld for gallery stock. We have just sold a very lovely small Harnett to Mr. O. B. Jennings, 25 Sutton Place South. This canvas, "American Exchange", may also be available.

Please let me know which of the above pictures you obtain, so that I may suggest some fill in from our remaining stock to include all periods and types of Harnett's work.

We can supply a number of the original catalogues which list only the pictures in our first show, and is not inclusive. However, it has the biographical notes incorporated. The Smith College Bulletin also had a survey of Harnett's career, but the booklet is in the group to be forwarded from Chicago.

Sincerely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# Colonial Williamsburg

INCORPORATED

Williamsburg, Virginia

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 27, 1940

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

This is to acknowledge receipt of your letter of March 22nd and proofs of the Ludwell-Paradise catalogue that you sent under separate cover. Just as soon as the first two pages of copy to accompany the oil group are ready and also as soon as your foreword is completed, please let us have this material. I want to go over it first with Mr. Cogar and Mr. Goodwin and then discuss it with Mr. Chorley.

We shall hasten the handling of the dummy and additional proofs here so that we may get an early decision for you. Just as soon as we are ready to move I will write you further. Meanwhile, please let us have the additional material so that I may have everything to present to Mr. Chorley at one time. I realize this has been a protracted job and I hope we shall soon be out of the woods.

Sincerely yours,

*B. W. Norton*  
B. W. Norton



# Colonial Williamsburg

INCORPORATED

Williamsburg, Virginia

...or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 27, 1940

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

I am in receipt of your letter of March 22 concerning the items which were sent to you before Christmas.

Miss Robinson wrote me that she would take the matter up with Mrs. Rockefeller and see whether she wanted to try to collect. I wrote to her this morning and am enclosing a copy of the letter. As soon as I hear from her, I will notify you.

Very truly yours,

*Dorothy M. Geiger*

Dorothy M. Geiger

18  
Enc.

FRIENDS OF AMERICAN ART  
230 E. FULTON STREET  
GRAND RAPIDS, MICHIGAN

March 27-1980

Mrs. Edith Halpert -  
Downtown Gallery.  
113 West 13 Street  
New York, N.Y.

Dear Mrs. Halpert:

We have had so  
many calls for glossy  
prints of the Stanford  
finned painting "The Farm",  
that we would like to have  
the negative of it. Could  
you send it to us?

Yours truly.  
Mrs. T.K. Bender

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Encl. Col. Williamsburg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 27, 1940

Miss Elinor B. Robinson  
Room 5600  
30 Rockefeller Plaza  
New York City

Dear Miss Robinson:

On January 11 I wrote Mrs. Halpert regarding the articles shipped to her before Christmas, a copy of which I am enclosing in this letter. As you see, the pieces were insured through the Railway Express Agency for 3450.00.

From your letter of January 13, I gather that out of the lot the following articles arrived in a very bad condition:

700.33	Bird	\$65.00
700.38	Admiral Dewey	16.00
700.45	Pipe Figure	7.50
700.52	Bird	3.00
100.13	Girl with Basket	173.00

Our records and yours agree that 700.52 was broken before it left here and also that 100.13-Girl with Basket-was badly warped and in a very poor condition.

Mrs. Halpert is very anxious to dispose of the matter and wrote to me again on March 2. A copy of her letter of that date and also one of February 20, I am attaching.

You wrote me that you would take the matter up with Mrs. Rockefeller and see whether she wanted to try to collect. After you have talked with her, will you let me know just what procedure you care to suggest and I will notify Mrs. Halpert.

Since the following pieces apparently arrived all right, there will be no claim for them:

700.14	Rooster	\$68.10
700.16	Farmer	30.00
700.39	Sailor	12.00
700.42	Hand	7.50
700.49	Stork	58.00

Miss Robinson

-2-

March 27, 1940

As 100.13-Girl with Basket-was in such bad shape and 700.52-Bird-  
was already broken, I do not believe we should attempt to claim  
their full value.

Sincerely yours,

Dorothy M. Geiger

18

Copy to  
Mrs. Halpert

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

J. P. Ballinger  
Apr. 8

March 29, 1940

Manager  
Alfred Dunhill of London, Inc.  
620 Fifth Avenue  
New York, N. Y.

Dear Sir:

In the American Folk Art Gallery we have a large collection of early examples in painting and sculpture produced by folk artists of the 18th and 19th centuries. Included in this material we have several cigar store signs and have previously placed a great many in museums and private collections.

Recently, during the past week we were fortunate enough to obtain a very unusual example in this field. It represents a bust of an Indian whose headdress is an eagle with its wings outspread. This bust is unique in the field and, because of its smaller dimensions, would make a particularly appropriate window sign which would attract a great deal of attention. In view of the fact that the cigar store figure originated in England and was adopted by the Colonies subsequently, it seems that this symbol would be most appropriate for your shop. The bust is in naturalistic color and in excellent condition.

I should be glad to show it to you or one of your representatives at any time convenient for you.

Sincerely yours,

egh:vs

March 29, 1940

Mr. B. W. Norton  
Colonial Williamsburg, Inc.,  
Williamsburg, Virginia

Dear Mr. Norton:

I am very curious to know what you, Mr. Cogar and Mr. Goodwin think of the catalogue. I suppose that by this time you had an opportunity to read the text and to form an opinion. Please let me know what you think.

I believe that I explained the stock situation in my last letter. Mrs. Rockefeller saw the complete dummy, including the first two pages, and expressed enthusiasm about the job. We agreed that, instead of using green ink for the title on the cover, a deep red, similar to that in the carpet of the picture, would be more attractive. You understand, of course, that the colored reproduction will be panelled into the cover. The stock is particularly favorable from the point of view of practicability. It does not soil easily and is waterproof, and the printer can obtain a sufficient quantity for the 5000 covers at a price to fit into our budget if he is advised by Monday.

I am writing to Mr. Cogar about Mrs. Rockefeller's suggestions in connection with the foreword. A rough draft, incorporating her ideas, will be mailed to him together with my foreword. No doubt it will not be necessary to hold up the dummy for the printed setup of the latter, after you approve the typewritten text, as the proof-reading can be done at this point.

I should be most grateful if someone in Williamsburg would recheck the inscriptions and the general listing. Several typographical errors have since been corrected but there may be others which I overlooked. This double checking will be most helpful to me. The printer, naturally, makes no charge for simple corrections but any real

Mr. B. W. Morton

March 29, 1940

~~changes in copy will be considered author's corrections and will be charged for accordingly.~~

I hope that you, the members of your committee and Mr. Chorley like the catalogue.

Sincerely yours,

egh:vs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 29, 1940

Mr. Paul S. Harris, Director  
The Des Moines Association of Fine Arts  
Des Moines, Iowa

Dear Mr. Harris:

Thank you for your letter.

I am glad that the exhibition was well received. However, may I add that I was rather amazed that no one in Walters' home state thought sufficiently of the show to retain at least one example of Carl Walters' work. It is always rather distressing for an artist to have this experience and I have hoped that some arrangement would be made whereby Mr. Walters would have benefited by having so many of his important examples out on exhibition for so long a period.

Sincerely yours,

egh:vs

Grand Rapids Art Gallery

March 29, 1940

Mrs. T. K. Bender  
Friends of American Art  
230 E. Fulton Street  
Grand Rapids, Michigan

Dear Mrs. Bender:

I should very much like to cooperate with you on the Fenelle photograph but find that we have no negative of this picture in our files.

If you have a photographer in Grand Rapids, who is accustomed to recording works of art, we shall be glad to pay for the negative. The usual cost is between \$2 - 3.

I hope the show continues to be successful.

Sincerely yours,

egh:vs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 29, 1940

Mr. Herbert Fleishhacker, President  
M. H. de Young Memorial Museum  
Golden Gate Park  
San Francisco, California

Dear Mr. Fleishhacker:

Thank you for your very nice letter regarding your exhibition "Seven Centuries of Painting."

We were glad to contribute to this important show and hope that, when you are next in town, your plans will include a visit to this gallery where we have on hand the recent examples by the artists who were in our group of consignments.

Sincerely yours,

egh:vs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 29, 1940

Mr. Charles Cunningham  
Museum of Fine Arts  
Boston, Mass.

Dear Mr. Cunningham:

The enclosed check represents payment for the repair made on the Marin frame.

I am so sorry to have missed you during your visit to the Levi Show, and I am very curious to know what you thought of this artist's work.

Are you planning to be in town again in the near future? We expect another Sheeler soon - the last of the Power Series.

Sincerely yours,

eghs:vs  
encl.-1

MUSEUM OF FINE ARTS  
BOSTON, MASSACHUSETTS

DEPARTMENT OF PAINTINGS  
March 30, 1940

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

Dear Mrs. Halpert:

Thank you very much for the check for repairing the frame and the glass on the Marin water color. I am turning this over to our Treasurer whom I know will be most appreciative of your kindness in sending it to us.

I was sorry to miss you on my last visit to New York, ~~but~~ I enjoyed very much seeing the exhibition of Julian Levi's work. I think it is the first exhibition I have ever seen of a group of his paintings, and I was very much impressed. He is a fine painter, and I like the way he handles paint. I suppose that he must know the work of the Russian School of Paris, particularly the Bermans. Some of the paintings in the show had that same quality of mystical realism that you find in the work of Leonide.

I don't know when I shall be in New York next, possibly in April, or if not, in May. I should like to come in and see the new Sheelers.

With kindest regards,

Very sincerely yours,

*Charles C. Cunningham*

Assistant Curator of Paintings

CCC:GB

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 31, 1940

Mr. James L. Cogar  
Colonial Williamsburg, Inc.  
Williamsburg, Va.

Dear Mr. Cogar:

When I talked with Mrs. Rockefeller last week, she had occasion to see the complete catalogue in its final dummy. I gathered that she did not wish to have very much said about her in either foreword, and therefore eliminated any mention of her part in the collection from mine. I have also made a rough draft as a suggestion for you.

Since you asked for recommendations, I am enclosing this draft with the idea that some of the information may be of value to you. The number of States (20) is accurate as I checked the catalogue carefully.

If you will send me your final copy, the printer will set it up promptly. My introduction was mailed to Mr. Norton who will no doubt show it to you. I should be grateful for any suggestion in connection with that as well as with the catalogue as a whole. Of course, it would be of tremendous value to me to have the inscriptions rechecked, and all the various headings, etc..

May I hear from you?

Sincerely yours,

P.S.

Did the two black frames fit the portraits: "Boy with Finch" and "Girl in Green", which were to replace the two children's portraits from South Carolina, "Boy in Blue" and "Girl in Pink"?

EGH